

THE THEATRE

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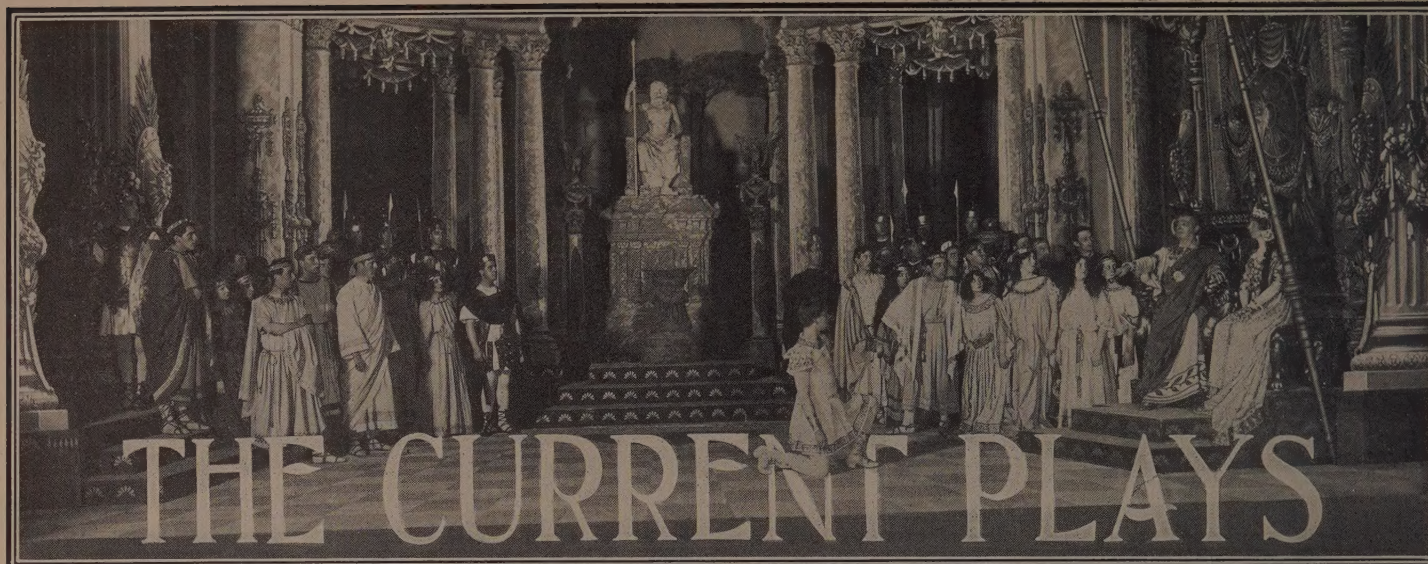
ARTHUR HORNBLow, Editor



Photo Selby

FRANCES STARR

This promising young actress, who in physique, personal attractiveness and talent, suggests another Maude Adams, is barely out of her teens, having been born in California in 1886. She made her debut in New York in Proctor's Stock Company, her ability in small parts attracting considerable attention. After appearing at the Garrick in "Gallops" she was engaged by Mr. Belasco as leading woman for David Warfield, who was enthusiastic about her work in "The Music Master." Her great success in "The Rose of the Rancho" carries her on the crest of the wave of popularity to stellar heights.



SCENE IN "THE LIGHT ETERNAL" AT THE MAJESTIC THEATRE

LYRIC. "THE NEW YORK IDEA." A comedy in four acts, by Langdon Mitchell. Produced November 19th with this cast:

Philip Phillimore, Charles Harbury; Mrs. Phillimore, Ida Vernon; The Reverend Mathew Phillimore, Dudley Clinton; Grace Phillimore, Emily Stevens; Miss Heneage, Blanche Weaver; William Sudley, William B. Mack; Mrs. Vida Phillimore, Marion Lea; Sir Wilfrid Cates-Darby, George Arliss; John Karslake, John Mason; Mrs. Cynthia Karslake, Mrs. Fiske; Tim Fiddler, Robert V. Ferguson.

The definitions which playwrights use in describing the literary wares which they have to offer to the public are at best arbitrary and in many cases misleading. After all, it amounts to little if a misnomer has been employed, allowing, of course, that the real nature of the offering is not actually hid. A piece should be judged on its merits and not on the description which the author applies to it. What matters it, therefore, that Mr. Langdon Mitchell calls "The New York Idea" "a play"? He cannot be accused in using that definition of enticing people to the Lyric Theatre under false pretences. A play as generally accepted means a serious exposition of a certain phase of life, something which Mrs. Fiske's latest vehicle is not; but on the other hand no one is likely to demand his money back at the box office, for "The New York Idea" is a delightful farce, satirizing with incisive and amusing skill an all too frequent weakness in the American social fabric.

It belongs to a school of which "Divorçons" is the leading type. If that famous comedy of Sardou—which is said to have achieved such wonders in the reform of the French divorce law—had never been written, perhaps Mr. Mitchell would not have been inspired. This is not to say that the work is not original, for it is only the spirit of the French comedy which has been followed; nor does

it resemble two other pieces based upon the absurdities of our non-homogeneous divorce laws, "My Wife's Husband" or "A Possible Case," the works respectively of Edwin Milton Royle and Sydney Rosenfeld. Mr. Mitchell's story and characterizations are his own alone, and by the ingenuity with which he develops his story and advances and realizes his characters the young Philadelphian author shows himself to be an expert in the technic of the drama and a sharp and shrewd observer of human nature. There is the real Gaelic lightness of touch to the composition, while the dialogue genuinely sparkles with a humor entirely refined and yet distinctively American.

With premises which he asks one to accept the piece is absolute farce, but the treatment is so artistic and the many and one little touches so true to life that "The New York Idea" is the greater part of the time real comedy, and that, too, of a very high order. Cynthia Karslake, divorced for a trifling misunderstanding from her husband, John, engages herself to marry Philip Phillimore, also a divorcé. A visiting Englishman makes love to each of the two ex-wives with charming humor and impartiality. In the end he marries Mrs. Phillimore, and after a most delicious exhibition of feminine irresponsibility and caprice in which Cynthia calls off her marriage to Phillimore, she and Karslake are re-united through the medium of a scene of delicate and genuine sentiment.

Cynthia is a metropolitan Cyprienne, high strung, obstinate, full of the joy of living, yet withal irresistibly feminine in her weakness and need of a masculine defender. Looking younger than ever, Mrs. Fiske en-



ELEANOR ROBSON AND H. B. WARNER
In Clyde Fitch's play "The Girl Who Has Everything"

acts this rôle with graceful dash, compelling humor and pervasive charm. Her company is an admirable one and the finish and harmony of the production calls for unstinted praise. As John Karslake John Mason is at his best; and George Arliss as the impressionable Englishman, a deliciously drawn character, scores heavily. Marion Lea as the former Mrs. Phillimore brings into humorous relief all varieties and foibles of the woman of fashion, and the stolid calm of the conventional and heavy-headed Phillimore is capitally portrayed by Charles Harbury.

ASTOR. "THE DAUGHTERS OF MEN." Play in three acts, by Charles Klein. Produced November 19, with this cast:

John Stedman, Orrin Johnson; Richard Milbank, Herbert Kelcey; Mathew Crosby, Lynn Pratt; Reginald Crosby, George Parsons; James Thedford, Edwin Brandt; James Burrell, Ralph Delmore; Louis Stolbeck, Carl Ahrendt; Oscar Lackett, E. W. Morrison; Patrick McCarthy, George W. Deyo; Martin, skilled mechanic, Joseph Adelman; Grace Crosby, Effie Shannon; Louise Stolbeck, Dorothy Donnelly; Mrs. Reginald Crosby, Grace Filkins.

The dramatist who cannot write a play of the living moment is not a true craftsman. Year after year the ranks of those who attempt to write for the stage increase. Hundreds of misguided folk think that untrained "dramatic instinct" will enable them shortly to reach fame and fortune. They expect to reach the plane of Shaw, Ibsen, Pinero, Jones, Thomas, Fitch, Klein and others at a single bound. Of course Klein could not have written "The Daughters of Men" a few years ago. He had to master his art first. In some respects he has complete mastery. In other respects he has yet to give further care to some of the details of this most exacting art. It may be said that inasmuch as the construction of a play often requires a series of compromises, certain defects more or less immaterial insist upon remaining, the author being perfectly conscious of them. The intent of the present play is exalted; but the impossibility of carrying out or even of providing any proposition that brotherly love must heal all the differences between labor and capital is patent. The playwright proves nothing of the sort. However, in attempting to do so he contrives a capital story with abundant action, a certain number of interesting characters and a few inefficient ones. Thus, in spite of his purpose, he has made a good acting play, with situations and characters so interesting in themselves that the philosophy of the piece is overwhelmed. A play may be conclusive in its philosophy, which may be fully conveyed without a single word of discussion as discussion. Mr. Klein has not mismanaged the discussions in his play, but they do not furnish its motive power. There are some plays in which discussion is that every element of the action that makes the wheels go round, and by means of which largely the conflict is solved to the satisfaction of the audience. In America such plays are commonly called "wordy," and, in some cases, so they are; but true action welcomes words when they are needed and it is only hypercriticism or misinformation as to that art that objects to them. An audience will not make objections if the action is true.

Mr. Klein's play deserves to enjoy great popularity. It is not well cast throughout; but the purpose and entertainment is so well provided for that we will not go into ungrateful details. We may say that Orrin Johnson plays the part of the young lawyer, the friend of labor, prettily rather than strongly. Unnecessary personal criticism should never be employed, and, for that matter,



White

Frederick Perry
Act III. The Fight over the Franchise Bill

Frank MacVicar

SCENE IN GEORGE BROADHURST'S PLAY "THE MAN OF THE HOUR"

it does no good, and may do harm, and is certainly no more regarded than the distant baying of a dog, or, if you please, the baying of a distant dog. We might say that Mr. Kelcey does not look like a multimillionaire. He always looks like the honest, true-hearted gentleman that he is; but a multimillionaire, if reports are true, has hardness written in every line of his face, and commercial iniquity is stamped on his brow; firmness and mastery are in his walk. Of course Richard Milbank, the multimillionaire depicted by Mr. Kelcey, is required to be a kind-hearted old man, and is perhaps a possible multimillionaire; but there is a false note somewhere about the conception of the character or its execution.

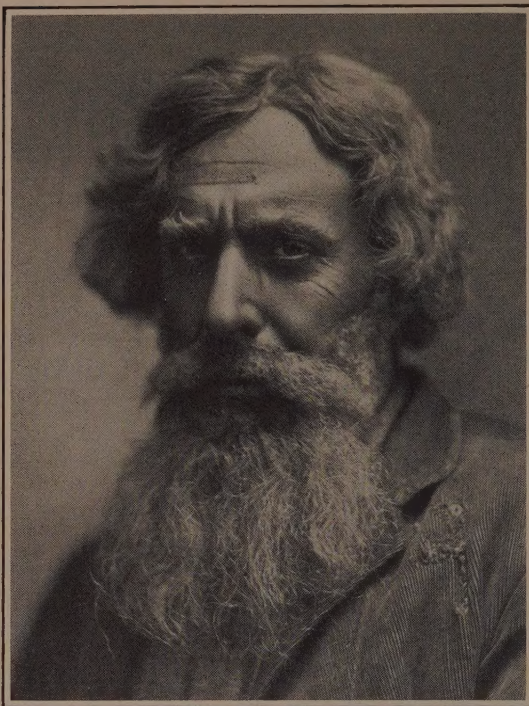
The story of the play, briefly, is this: A young lawyer, representing labor, comes to the house of the multimillionaire to ask the uncle of the girl he loves for his consent to their marriage. The family council receives him coldly, and when a labor dele-

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gate calls, demanding him to come immediately to a meeting of the labor leaders, he is given permission to marry the girl, who declares her love for him, if he will abandon the labor movement. The situation is a trying one for the two lovers. He refuses the demand and leaves the house with his hopes defeated for the present. The girl repents and visits his office for the purpose of an interview with him. Her aunt has preceded her, expecting to meet her, but becomes impatient and drives away. This character is really needed only to bring about the situations that follow. When the girl arrives she finds her lover with a girl of the labor people who has been forcing her love on the young lawyer. The father of the girl, with the committeemen, are announced, and the two young women retire into the adjoining sleeping room of the young lawyer. This is an old complication, strengthened by being doubled. The father of the labor girl becomes insistent, declaring that his daughter is in the room, while the multimillionaire crowd have reason to believe that the honor of their home is behind the closed door. Of course this is a theatrical trick, but a winning one. The upshot is that the appearance of one after the other clears up the situation. Before the appearance of the multimillionaire the young lawyer resigns as counsel of the labor union, and she appears as the men of money are making charges against him. The labor part of it is solved by the chief representative of the Federated Brotherhood intimating that the struggle will be terminated on the principle of brotherly love advocated by the young lawyer. The merit of the play resides in its qualities of entertainment as a story and through the force of a few well-drawn types.

Ralph Delmore, as one of the labor leaders, gives a bit of bulldog determination in his own inimitable way. The anarchist editor, acted by E. W. Morrison, is drawn to the life. The father of the labor girl, Carl Ahrendt, was capital, and his daughter, Dorothy Donnelly, was also excellent. Grace Filkins, whose part in the play is purely mechanical, supplied the comeliness which was needed in so thankless a part. Effie Shannon, as the girl that was loved, justified the young lawyer's choice.

BELASCO. "THE ROSE OF THE RANCHO." Play in three acts by



Hall

EDWARD R. MAWSON
As Simeon Krillet in "The Shulamite"

to the peaceful mission gardens and aristocratic ranchos of Southern California before the Yankee rudely uprooted the traditions and customs of centuries after the cession of the country by

Mexico to the United States. A land of glowing sunsets, sensuous music and the perfume of flowers, in which dark-eyed señoritas, picturesque caballeros and dignified duennas move languidly amid pictures of exquisite beauty, tinted with rich colors, aflame with warm lights, joyful with Spanish gaiety, men and women singing and dancing accompanied by guitar and castanet, and rollicking merrily in battles of confetti, a somnolent, pleasure-loving people careless of the morrow, but hating fiercely the detested American "gringos" who have come to rob them of their lands.

The play, as written originally by Richard Walton Tully, was presented some time ago in California. Whether Mr. Belasco has added to it anything save the mere externals is not apparent, although the last act, where Kearney, the American lover, is anxiously awaiting the arrival of troops to save his beloved Juanita and the other woman in the rancho from the savage excesses of the brutal land-jumpers, is suspiciously reminiscent of a similar situation in "The Girl I Left Behind Me," which, as everybody knows, was suggested by "Jessie Brown, or the Relief of Lucknow." It was



Hallen

LOUISE GUNNING
Now appearing in "The Flower Girl," formerly known as "Veronique"

David Belasco and Richard Walton Tully.
Produced November 27 with this cast:

Kearney, Charles Richman; Don Luis, A. Hamilton Revelle; Padre Antonio, Frank Losee; Lieut. Larkin, William Elliott; Kinkaid, John W. Cope; Senora Dona Petrona Castro, Marta Melean; Senora Kenton, Grace Gayler Clark; Juanita, Frances Starr; Trinidad, Jane Cowl; Beatriz, Catherine Tower; Carlota, Atalanta Nicolaides; Guadalupe, Maria Davis; Senora Alcantara, Regina Weil; Agrada, Louise Coleman.



MABEL TALIAFERRO AS PIPPA IN ROBERT BROWNING'S POETIC DRAMA, "PIPPA PASSES"

ewhat of a shock to find a situation of this hackneyed type in up-to-date Belasco production. Kearney is sent to California a government agent to keep the rough land-jumpers in check, while at San Juan Bautista falls a victim to the charms of Juanita, the saucy, mischievous, bewitching granddaughter of the mighty Señora Kenton. Juanita is half Spanish, half Yankee, her father having been an American, and this accounts for the strange inconsistencies in her ideas and moods. She is quickly attracted to the dashing young American agent, who appeals to her in quite a different way to the sleepy "coffee-colored galoot" Don Luis, to whom she is as good as betrothed, and Kearney is so enamored that he determines to protect her and her family from unceremonious eviction by Kinkaird, a Yankee land-jumper, who has claimed the estate. The Spaniards are so haughty even to save themselves; but Kearney has a prior claim to the estate registered, and he orders the papers to be brought at once and haste supported by the militia. Meanwhile, Kinkaird proceeds to the rancho to take possession, and his men become unruly, insulting the women. Juanita appeals to Kearney for his promised aid and for a time he allows himself to appear in an unfavorable light before the woman he loves; but at a critical moment the troops arrive to save the situation and everything is adjusted satisfactorily. When Juanita is told by her grandmother to choose between her lover and the hated "Gringo" she chooses the latter.

The plot, as may be inferred, is exceedingly thin. It is chiefly as a spectacle that the play pleases and holds the interest. Moreover, it served to bring forward in very con-

spicuous fashion a young woman whose talent has long been recognized by the few, but whose dramatic light, as far as the big theatregoing public is concerned, has been hidden under a bushel. Frances Starr is the rose of the Rancho, and a very lovely, fragrant rose she is. As Juanita she presented a truly fascinating picture of fresh girlish beauty, charm and grace. She is obviously very young and yet she displays a command of technique and a maturity of experience remarkable in one of her years. As the high-spirited, mischievous little Spanish girl she was in turn roguish, grave, rebellious, submissive, haughty, tender. She was at her best in the lighter scenes, her comedy being natural, spontaneous and wholly delightful. In her more serious moods she was less convincing, although there were too few dramatic moments in the play to enable one to pass final judgment on her emotional power. Otherwise she struck almost every human note, each of which rang true. It was an excellent performance and one that gave exceptional promise of a brilliant career on the stage. If, added to talent, youth and beauty, Miss Starr also possesses the gifts of elocution and poetry, what an ideal Juliet she would make! Here surely is a young actress to inspire any playwright.

Grace Gayler Clarke acted with authority and distinction the part of the grandmother, and Hamilton Revelle was a sufficiently picturesque Don Luis. Charles Richman was acceptable, if somewhat stolid, as the agent. John W. Cope contributed a clever bit of character acting as the land-jumper. The costumes are exceedingly rich and the stage settings, as usual, most elaborate in the approved Belasco style.



RACHEL CROTHERS

Author of "The Three of Us," which is now having a successful run at the Madison Square Theatre. Miss Crothers is a native of Bloomington, Ill., and she came to New York some years ago and became instructor in Mrs. Wheatcroft's School of Acting. She wrote several one-act plays, which were acted by the students. Walter N. Lawrence has two other plays by Miss Crothers named "The Coming of Mrs. Patrick" and "The Afterglow," which will have a production this season. Miss Crothers has been commissioned by Charles Frohman to write for him an original play



Otto Sarony Co. CHRISTIE MAC DONALD
Playing Julia in "The Belle of Mayfair"

SAVOY. "THE MAN OF THE HOUR." A play by George Broadhurst. Produced December 4, with this cast:

Alwyn Bennett, Frederick Perry; Charles Wainwright, James E. Wilson; Scott R. Gibbs, John Flood; Richard Harrigan, Frank MacVicar; James Phelan, George Fawcett; Perry Carter Wainwright, Douglas Fairbanks; Judge Newman, Charles Stedman; Henry Thompson, Geoffrey C. Stein; Dallas Wainwright, Lillian Kemble; Cynthia Garrison, Diva Marolda; Mrs. Bennett, Harriet Otis Dellenbaugh.

Every intelligent voter in the United States has deposited his ballot in direct reference to every scene in this play. Both of the great political parties have forfeited every shred of public confidence and respect by reason of their control, in cities at least, of the political machinery. Mr. Broadhurst might easily have been advised, and wrongly advised, that a play on such a disagreeable subject would fail to entertain; but "made to sell" is plainly impressed on all the plays that he has ever written,



BESSIE CLAYTON
Now appearing in "The Belle of Mayfair"



Otto Sarony Co. IRENE BENTLEY
Playing Princess Carl in "The Belle of Mayfair"

and he understands the methods required for the popularity of a play. It is far from us to diminish the credit due him. He builds well through character. Without this thorough grasp of the needed characters he might have failed. The success of the play is in its characters. It would be idle to identify them with New York municipal politics, for the play can easily outlive the memory of these evanescent thieves. The play will help little to destroy them, for as true as the characters are to life, they simply serve on the stage to divert us, and one of the most diverting of these scamps is on the side of honesty and against the particular kind of "graft" involved in the story. The play is too long because there are

(Continued on page xiii.)

Alexander Carr—the New Warfield

DRIFTING into a matinée of a performance of "Wine, Woman and Song," at Providence, one afternoon, David Warfield, who for the third year is playing with tremendous success the name rôle in "The Music Master," looked languidly at the stage until there walked slowly upon it a bent, halting figure wrapped in a shabby Inverness cape, and crowned with silvery hair. Those who watched the distinguished actor saw his relaxed posture stiffen into a rigid one of fixed attention. He leaned forward eagerly and watched the shambling figure, the sad face with its occasional sly smile, listened to the slow, gentle tones and marveled. After the performance he said to the manager, "That man is wonderful. I feel as though I had been looking at myself in a looking glass."

He had met the man who impersonated him so cleverly but once before, and he had forgotten that. Alexander Carr, who is young and temperamental and unschooled in restraint of his emotions, appeared at the stage door and wrung the actor's hand.

"Pardon me, I'm nobody that you ever heard of; but I've been in front, and I want to tell you you're the greatest actor in the world. Good-bye."

The man disappeared in the darkness and David Warfield laughed.

When he saw the man again the stranger was giving so clever an impersonation of him that the original declared it was mirror-like, and the public and press proclaimed him "a second David Warfield." In the burlesque sketch, "Going Into Vaudeville" appearing in music halls and popular-priced houses, Alexander Carr gives what is nominated in the bill as a burlesque of David

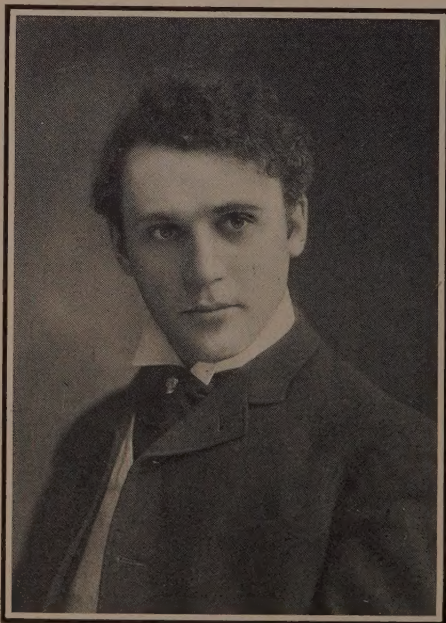
Warfield's acting in "The Music Master" but is so exact an imitation that one hears the sob in the Warfield voice, sees the tense agonized clasp of the Warfield hand, hears the marvelously lifelike poignant natural speech of the wronged husband, the false friend when the music master pleads for his child.

"I am selfish—I am selfish!"

When he reaches the climax of the scene and act the audience applauds and some of the women weep. This isn't burlesque. It is superb acting, and it is only a matter of natural sequence that the second week of his appearance at a music hall in New York he was engaged by one of the most powerful of the metropolitan managers, who proposes to make him in truth a second David Warfield.

Alexander Carr was born in Rumni, Russia, twenty-seven years ago. His father

(Continued on page x.)



ALEXANDER CARR

Scenes in De Koven's New Opera, "The Student King"



THE BALLET OF THE INNSBRUCK STUDENTS



Clown (Thomas C. Leary)

Harlequin (Alexander Clarke)



King Rudolph (Alexander Clarke)

Squidge (Dorothy Buschner)

AT THE OPERA

AND now let no one belittle musical New York, for this city of commercial greatness and artistic ambition at present boasts two opera houses. The Manhattan Opera House, whose existence was fabled about months ago, has become a reality, not in the flesh and blood, but in red and gold leaf; and on December third Oscar Hammerstein became a grand opera impresario. On this date he flung wide his doors and rang up the curtain of his new opera house on a performance of Bellini's "I Puritani," which opera is so old that it sounded new.

Everything else was new. Wherever the eye rested there was newness, and the voices that flattered the ear were new; even the audience was new—its facial surface was dotted with but few of the familiar Metropolitan Opera House frequenters. This latter fact at least set at rest the surmise that the new opera house would have to draw upon the old one for its clientele, and at the same time it fortified the belief that New York has more opera lovers than are to be found within the walls of the Metropolitan Opera House.

The auditorium of the Manhattan Opera House impresses one by its spaciousness. There are three tiers of balconies and five of proscenium boxes, and the entire seating capacity is quoted at 3,200. The stage is deep, high and wide, but the proscenium arch is of moderate lowth, which is fortunate. The orchestra stalls are comfortable and the acoustics are generally good. Over the proscenium arch there is a huge oil painting which represents Opera at the court of Music; and herein, as though by an irony of fate and Hammerstein, there appear most of the prominent artists who have trod the Metropolitan Opera House stage—Eames, Calvé, Nordica, Fritz Scheff, Alvarez, Plançon, Edouard De Reszke, Tamagno and Scotti are obviously among those present in portrait if not in spirit at Hammerstein's. The charge has been brought

that the new opera house is too garish, but its owner, Oscar Hammerstein, has frankly said that this was to be a home of opera and not of fashion. So if the opera is the thing, then let the opera speak or sing its own praises.

In the first place, let "I Puritani" be dismissed as being hopelessly outmoded. Its dramatic situations are humorous when they are not tiresome, and its music out-Bellinis Bellini. But when the tenors stack the cards of the operatic game as they do these nights, then the impresario must be willing to dig out operas from the bin of oblivion and give them renewed life if not vitality. And if your tenor be great enough, then he is free to sing whatever he likes, for the public bothers its head precious little about opera plots.

Bonci wanted to make his début in "I Puritani," and that was all the reason needed for the production of "I Puritani." The rumor has been heralded far and near that Bonci is Caruso's rival. These two tenors are as much unlike as possible. Caruso has a voice of endless power and opulence, while Bonci's is limited in volume and his effects are achieved by a much more delicate vocal expression than are Caruso's. Bonci was nervous as an aspen leaf on the night of his début, and this detracted much from the beauty of his singing. Later in the week he sang much better, and proved to be a singer of interesting greatness. Unfortunately his stature is very short, which is a great factor against his stage appearance, but if the public learns to love this voice sufficiently then it will be blinded to all other deficiencies. Gods and tenors are not measured by mere human standards.

Ancona came back to the native public on this occasion and was warmly welcomed back into the fold. This barytone sang at the Metropolitan years ago, but the interim has done wonders for his voice and his method of singing. Instead of being explosive he now



SIGNOR BONCI
As Arturo in "I Puritani"
(Manhattan Opera House)



Reutlinger, Paris

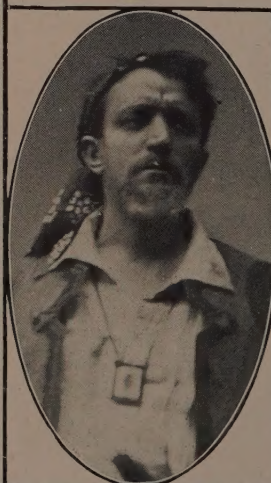
BESSIE ABBOTT
As Juliet
(Metropolitan)



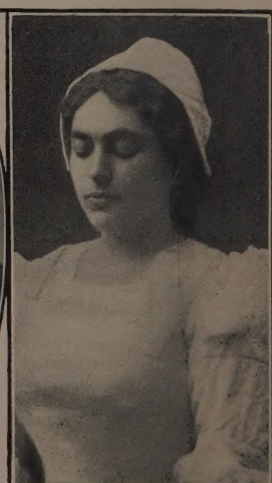
MAURICE RENAUD
As Don Giovanni
(Manhattan)



ELEANOR DE CISNEROS
As Amneris in "Aida"
(Manhattan)



Copyright 1906 H. Mishkin, N. Y.
CHARLES DALMORES
In "Cavalleria Rusticana"
(Manhattan)



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PAULINE DONALDA
As Marguerite
(Manhattan)



Mishkin, N. Y.

MARIO ANCONA
Well-known Italian barytone
(Manhattan Opera House)



Bangs, N. Y.

EMMA EAMES
(Metropolitan Opera House)



Mishkin, N. Y.

M. ALTCHESKY
New Russian tenor
(Manhattan Opera House)

gs with considerable *legato* and with a certain artistic restraint that is all too rare in Italian singers. Mme. Pinkert, the new Polish soprano, who made her debut on this occasion, is a most valuable singer, playing a voice that is extremely well pitched and is faithful to pitch. Ari-ondi, the basso, was also in this first night's cast, when he exhibited a sonorous voice of great virility.

The pearl of this ensemble was Cleofante Campanini, the conductor, who really opened the ears of the public to the possibilities of old-fashioned Italian opera. He almost breathed into the music the spirit of interest, making the most of the climaxes and accompanying the singers with the deepest sympathetic feeling. He is rather undemonstrative in his movements, but his men follow readily and there is never any doubt but that he is the master of the situation. The orchestra is very fair, the choruses are reasonably accurate and they sing with energetic interest, and the scenery is adequate. Some of the beauties of the first night's production will disappear as the season advances. All told, the opening of the Manhattan Opera House was an important event artistically and it was a most momentous incident in the history of opera in New York.

During the first week at the Manhattan the other operas produced were "Rigoletto" and "Faust." The former marked the debut in America of Maurice Renaud, the famous French barytone, but he was unfortunately taken hoarse during the evening. In "Faust" there was heard a French tenor, Dalmore, and a Russian tenor, Altchevsky, the opera having two performances during this space of time. Altchevsky has an uneven voice that at times is as disappointing as it is pleasing at others. Donalda, who sang Marguerite, possesses a fresh voice, well trained and effectively dramatic. A barytone,

fourth street is one of excellence, and New Yorkers will surely have their fill of French and Italian opera this winter. It is to be hoped that Oscar Hammerstein will succeed, for competition in opera breeds artistic success.

The Metropolitan Opera House swung wide its doors a week before the Manhattan Opera House was inaugurated, and the first week of the new season proved that French opera is no longer to be neglected at this emporium of fine operatic arts. The opening opera was "Romeo et Juliette," which brought before the American public an American girl who had triumphed royally abroad. Geraldine Farrar is her name, and with true national pride we point proudly to the fact that her father was a baseball player! She has made slaves of half the population of all Berlin; and reports had it that she was beautiful, in addition to which she was praised as being a singer of the highest rank. She is beautiful, her frank face illumined by great Irish eyes, and she has a girlish figure that ravishes the eye. If her singing on the first night fell somewhat short of our imagined ideas, it was because Miss Farrar came to us with the trumpeting of exalted praise. She is unquestionably a very good singer, one whose voice is naturally beautiful. In the middle and lower registers this voice sounds its full measure of beauty, but when it ascends Miss Farrar forces into it a shrillness that is as offending as it is unnecessary. She is to remain at the Metropolitan Opera House for three seasons, and it is not at



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REGINA PINKERT
Polish coloratura singer, who has met with great success at the
Manhattan Opera House

(Continued on page ix.)

The Use of the Word "Atmosphere" Applied to the Stage

By EUGENE PRESBREY

IN criticism and comment upon the drama perhaps no one word of description is oftener used than "atmosphere," and it is invariably quoted. It is so extensively quoted that the writer is impelled to claim some credit on the ground of priority of use, believing that he was the first to use the word in its present sense as applied to the drama. This convenient word was transferred from the studio of the landscape painter to the stage.

The term was first used, technically, in the early Madison Square Theatre days, and was intended to label some of the finer subtleties that gave conviction to the play. The term was laughed at then and was considered an over-aesthetic expression from one who hunted for something that did not exist. It was challenged by actors, painters, managers and mechanics, who were inclined to think that one color was quite as good as another; that it did not matter to the fate of the play whether furniture was square-backed or round; that full white light was the friend and darkness the foe to acting; that the audience must *see* and *hear* the part played. Conventional surroundings, though often quite inappropriate, were, as a rule, considered good enough and the finer, silent forces of Nature—light, shade, sound, color, and form—were neglected because their importance was not recognized.

A small theatre perfectly appointed afforded splendid opportunities for the use of delicate effects, and the term "atmosphere" came into general use through the production of such plays as "Broken Hearts," "Elaine," and "Alabama." In these, light, shade, the rising moon and setting sun typified closely the story told in action and words. The painter and the mechanic, the musician and the gasman, were more than mere necessary adjuncts, they became an indispensable part of the play.

In "Broken Hearts," the setting sun, and gathering darkness all over the theatre, typified the dying girl on the stage. Darkness separated the auditors from each other and established the isolation, the loneliness of Death. That was atmosphere, and auditors promptly responded to its influence.

The value of the term and the method that established it was oftenest challenged by those most benefited. Actors objected, didn't like to play in the dark, and managers thought that the face of the character should always be seen. The scene painter insisted upon full light on every part of his painting, firmly believing natural shadows a foe to his art. Some plays in those early days at the Square violated all of these traditions. "Broken Hearts" and "Elaine" were produced for single matinée performances, but had delightful runs and became choice features in the Palmer Company repertoire.

The strongest objection to the term once came in a way most aggravating, and at the same time amusing, from a conscientious, dignified mana-

ger of the old school in Chicago. The Palmer Company was to play a long season in repertoire at McVicker's Theatre. "Broken Hearts" was the opening bill. The bill was rehearsed, with scenery and effects intact, as done in New York. As usual, the curtain was lowered in darkness. The stentorian voice of Mr. McVicker, angrily demanding "lights," came from the front of the house; lights were restored and the curtain raised.

"Is that the way you play that piece at night?" said he.

"That's the way we played it in New York," was the reply.

"Well, it may be good enough for New York, but the lights can't be turned out in Chicago during a performance!" It was vain to urge that Nature typified the death of the girl; that this was "atmosphere."

"Atmosphere!" said he, with contempt, "I've been an actor and manager for fifty years and the only atmosphere I've ever wanted was good air to breathe and I've never seen anybody who could act in the dark!" Nor would he allow the play to be presented in its integrity till the contracts had been referred to and the clause discovered that insisted upon faithful reproduction of all scenery and effects. After he had read the notices the next morning he "feared that he was growing old faster than he thought!" His lot was not a happy one during that engagement for he had the frankest contempt for falling leaves, setting suns, real flowers and properties that really could be eaten. And when the lights in the play began to lower he would exclaim, "More atmosphere!" and leave the theatre.

The first night of "Alabama," in the Madison Square Theatre

at the end of the third act—a act of twinkling stars, moon light on the old gateway and magnolia blossoms above it—Frank Sanger, joining the universal commendation of this fairly perfect illusion and creating himself with unusual keen imagination, exclaimed: "I'll swear that I could almost smell the magnolias!" It had taken nearly a quart of the best perfume applied before the rising of the curtain to produce this illusion. That was a part of the "atmosphere," and "Alabama" did more than any other play to introduce the word to the public. It was very interesting, later, to watch presentations of "Alabama" without the atmosphere in the stock performances.

A prominent New York critic once asked the writer for his definition of "atmosphere." It was given, but it seems to have been more or less forgotten: *Fidelity to truth*. It exists when that fidelity is properly applied, through actor and his environment, as to produce complete illusion in the auditor. It does not mean realism entirely: Fact is not always Truth. As a matter of fact, Taladega, the localities chosen by Thomas for his beautiful play, never had spreading

(Continued on page vi.)



White, N. Y.

JULIA MARLOWE AS THE VISION-SEEING MAIDEN OF DOMREMY

elasco's Latest Production, "The Rose of the Rancho"



N. Y.

ACT I. JUANITA (FRANCES STARR) IN THE MISSION GARDEN



Hamilton Revell Frances Starr
ACT II. DON LUIS GREETES HIS INTENDED BRIDE



Frances Starr Charles Richman
ACT II. KEARNEY MAKES JUANITA LISTEN BY SHEER BRUTE FORCE



Hallen, N. Y.

MME. NAZIMOVA, RUSSIAN ACTRESS, WHO MADE HER DEBUT ON THE AMERICAN STAGE WITH GREAT SUCCESS

Russian Artiste Becomes an American Star

WE and wisplike, with curiously large eyes whose pupils were so large that they threw into shadow the narrow blue iris, a child of three and a half years confronted one who seemed very grown up, a veritable giant to her immaturity. The other child had hair like corn silk and eyes like forget-me-nots and what seemed to the wee one wondrously and fearfully long legs. The small one held a large square of chocolate in her retaining palm. The large one was arguing her right to more of it. The small one denied the right. The larger child, who ate with avid appetite, had already had three portions of the chocolate to the small child's one, for she ate rapidly and greedily and the little one slowly, that she might miss no part of the delightful sensation of swallowing the sweet.

"Give me another piece," coaxed the big girl of eight and a half years.

"Not until I have eaten two more pieces."

"But you would be eating the two pieces all day."

"Unless you," the little one paused to allow her companion's mind to prepare for the compromise that should be offered, "you let me play mother."

"But you're too little to play mother and I'm too big to be your child."

The small girl with the wonderful eyes insisted. By way of adding strength to the argument she artfully opened the baby hand, from which pro-

truded a bit of chocolate which she was preparing to swallow. "Well," grumbled the big girl. "But give me the chocolate first."

"Not until you play go to sleep," said the wise one.

The big girl nestled down on a divan, the small one beside her, the yellow head resting in the hollow of the tiny girl's arm.

The little one drew a sigh of vast content, closed her eyes and joyed in the consciousness of motherhood. When the long legs flung themselves about, the small mother patted the big girl's head and crooned and willingly bestowed the gift of the chocolate. The maternal instinct was, for the time, appeased.

Mme. Alla Nazimova told this story of two children with a smile and wide eyes for an instant humid. For the wee child was herself and the big girl her sister. The incident in the little home in the city of Yella in the Crimea, the house and the city in which she was born, is her earliest recollection. The maternal instinct, she says, survives.

"Is it not pathetic?" she asked in her careful new English. "My sister has two children and I have none."

Mme. Alla Nazimova, who has recently been acclaimed as an English-speaking actress of unusual distinction, is a small woman with a soft voice and a girlishly shy manner. In the gold embroidered red satin Chinese robe, from beneath which peeped flounces of lace, she might have been a demurely pret-



Hallen

MME. NAZIMOVA IN STREET ATTIRE

butante. Her eyes, which give the impression of being black, have a narrow rim, scarcely wider than a pin's breadth, of dark hue, that melts easily into the velvety black of the pupil. Her lips are delicate, somewhat thin, and her teeth regular and remarkably small. Her nose is of fine outline and sufficiently prominent to suggest to physiognomists that force is her dominant characteristic. Her hair, soft, and with a negligent ripple to it, is intensely black. She looks a gently nurtured, beautiful, sensitive cosmopolitan. She is all of these, but she is more. She is a heroine.

The company of brilliant Russian players who came to this country to play "The Chosen People" and an Ibsen repertoire made a brave fight for recognition in New York. They hired a hall on Third street and gave excellent serious performances. But there was a dance hall on the floor above and a bowling alley at the rear of the building and the pauses for dramatic effect were made hideous by foreign irrelevant sounds. They acquired a small but exclusive following. But debts accumulated. The audiences were select, but there were not enough persons who care for the universal language of drama to overcome the obstacle of the Russian language. But debt and small audiences and isolation were to the Russian players small bogies as compared with the great one of acquiring the English language. Paul Orlenoff, the admirable actor who headed the organization, was dismayed by it. The men and women of the company were appalled. Orlenoff gathered them about him and said: "We will go back."

The small woman who twenty or more years ago won the victory with her sister now arose in gentle revolt.

"I will stay," she said. "I will learn the language and play in English."

The company sailed away and Mme. Nazimova shed "some natural tears," but did not follow. The day they sailed she engaged a teacher of English.

"She is a little actress who has not been fortunate," said Mme. Nazimova. "But she spoke beautiful English. Every day she came to me and stayed with me three or four hours. We talked and read. There was no grammar. It was all conversation or reading books and newspapers and magazines. It was not hard. I have a remarkable memory for form, and once I see a word I never forget it. For eight months I studied English thus. I lived in this family hotel among Americans. I avoided all Russians, for I did not want to hear the hard accent of northern Russia. I wanted my ear to forget it.

"In eight months I was ready for rehearsals. Not until I met Mr. Miller on the stage at that rehearsal did I know that he was the Mr. Miller who, with Miss Margaret Anglin, had come to the little hall on Third street and sent me flowers and a beautiful letter. I was very glad he was that Mr. Miller. When the players came upon the stage. I made them a little speech. I told them I was very much frightened at the new language, but that I would do my best and asked them to help me. They were all so kind. They waited for me; no one hurried my speeches, and after the rehearsal Mr. Findly came to me and corrected my pronunciation of 'absolutely.' I came home very happy. I at once wrote to my friends in Russia. 'I shall never come home. I want always to stay in America. The American actors are kinder than the Russians. They are not so jealous, and the American companies do not put on a new play every night as they do in Russia.'"

Sincerity is the greatest thing in art, is Mme. Nazimova's dictum, sincerity and the correct use of the voice. If she should presume to advise American actors she would say: "Practice with your voice. Make graphophone records. Labor most with your voice, for one false note or inflection may ruin a performance."

The study of a part is an endless task, according to this earnest young Russian, for she is young, her age being measured by a span of less than thirty years, and she has been on the stage but seven years. She won a medal in a dramatic school of Moscow, stayed there for four years in stock companies, then came to



Hallen

MME. NAZIMOVA AS HEDDA GABLER

America with the Russian players and met with great success.

"I read the play without any special attention to my own part six or seven times. I think not at all of my part, but always of the plot and the central theme and the play of the characters upon each other. Then I consider what the other characters say of the character which I am to play. Having gotten this concept of her well defined, I think of her character as she speaks of it herself and as it is disclosed by what she says. Then I get further into the part by reading what she says herself, not with a view to learning my lines, but getting acquainted with her. When the scenery has been painted, the costumes selected, everything ready for rehearsals, not till then do I learn my lines. I am afraid to practice the reading before because I might

(Continued on page vii.)



PART OF THE HOUSE AND GROUNDS OF CLYDE FITCH'S HOME AT QUIET CORNER, GREENWICH, CONN.

Mr. Fitch did not always own a palatial home like that pictured here. A little more than twelve years ago he was a newspaper writer struggling hard to make both ends meet. His success as a dramatist brought him a large fortune, and this superb country place and his fine house in New York he built with his first royalties.

How a Rapid-Fire Dramatist Writes His Plays

(CHATS WITH AUTHORS No. 7.)

"I THINK of my plays for two years, though I may write them in five weeks or four, or three or even in one week. When plays. She shall have all of them," he said. Therefore the memory and the photograph.

I begin writing the work is done quickly, for that is my natural way of working. If I had six months or a year in which to write a play I doubt whether it would be any better done. We pursue the method which to us is the easiest and most natural."

Clyde Fitch, who has written a play for each year of his life, with two or three extra plays added for generous measure, sat at the large writing table which is his literary work bench when he works at his town house. There were papers strewn in picturesque disorder upon its smooth black top. In front of him a marble inkwell in the form of a Roman temple. At his right hand a photograph of the round and wholesome, withal shrewd face of Elizabeth Marbury in a square frame of hammered brass. It was the only photograph in the prolific Fitch workshop, and lest some reader resident too far from Broadway to know the romantic lights and shades of its celebrities suspect a romance the presence of the picture should be explained at once. Moreover the story of the picture points a Fitchian moral. Mr. Fitch's cardinal virtue is gratitude, and in the dreary days when the master of the house, No. 113 West Fortieth street, was a peripatetic playwright craving shelter and production for his plays, Elizabeth Marbury, play broker, was in a business sense his Lady Bountiful. Clyde Fitch never forgets the early and needed service. When other play agents desired to handle his plays after the line of recognition that separates failure from success had been passed he declined their services.

"Miss Marbury handled my first



Van der Weyde

CLYDE FITCH

The ceiling of the library is of faded tapestry taken from the ceiling of a palace in Venice. A small gilt chest modeled after a house in Florence held copies of the Fitch plays. An antique couch upholstered with Italian tapestry, chairs and hassocks brought from Genoa and Milan, a rug that had been trod by Beauty's feet in a dismantled palazzo on the Arno, all yielded an atmospheric fragrance of old Italy. Only the books on the shelves that lined three sides of the room, ceiling high, introduced a modern note. They proclaimed the master of the library a man of wide general reading, one who kept pace with, if not a shade in advance of, commonplace humanity that wots not of ancient things. In Mr. Fitch himself the old and new notes harmonized. Look upon him while he sits reflectively at the big writing table, elbow upon desk, head resting upon bent fingers, and his dark hair, growing rather longer than the conventional length, his dark eyes, the olive tint of his skin, suggest the portraits of some of the Doges of Venice, they who each year performed the foolish and delightful ceremony of taking the sea for bride. But a moment later Clyde Fitch, standing with back to the blaze in the fireplace, warming himself as men have been wont to do since fires were invented, wearing a street suit of gray plaid, and talking vigorously, crisply, of the affairs of today, is essentially modern and proudly and avowedly American. It was this Clyde Fitch of this later and stronger impression who talked of his method of playwriting.

"I have been criticised for doing too much work in a given time," he said.

sometimes I have had four and five productions a year, but that wrote as many plays in one year by no means follows. The truth that I never wrote more than two plays and one adaptation in year. As I have told you I often think about a play for two years before I begin writing it. When it has taken form in my mind the writing comes like a flood. I write steadily, taking little food and resting scarcely at all until the play is finished.

"The writing done I immediately begin revising it. My system of revision is my own. No one else uses it and I am not sure that any one else would want to use it. First I go over with much care with black lead pencil, heavier than the one I used for the first writing of the play, so that you may see at a glance which was the original and which the revised portion of the page. Next I go over it again to make still nicer corrections, this time with blue ink. This so that at a glance I may know whether a word that appears on the page was my first, second, or third written thought. A fourth going over to do still more polishing is done with a blue pencil. The last touches are made with a red lead pencil. On every page of a play of mine before I inquisitiously with a

great sigh of relief into the hands of a typewriter copyist appear the kinds of handwriting, each signifying to me the stage of completion of the play. The work of revision is done quickly when the production of a play is near. Otherwise after the second going over I put it away, and reserve my decorative touches of red and blue until a few days before it is submitted to the managerial eye and the managerial judgment."

From the gilded Italian chest, lifted forth from one of the painted cabinets in the library, Mr. Fitch drew forth what resembled an old leather portfolio. He turned a bodeful eye upon the interviewer.

"I am showing you my Bluebeard's den of plays," he said, in the tone in which he told ghost stories twenty-five years ago. It tumbled a color scheme of white and black and red and blue. The paper had been torn from a writing pad. The blue lines that crossed it were fading, but the firm, dashing handwriting looked fresh as though it had been traced upon the paper yesterday. Yet we saw the play five years ago and it had been written a year before its production. It was the manuscript of "The Way of the World." The varicolored page ran thus:

Mrs. C.—Don't you call me by that name (clean black penciled line).
New—Why not, I've called you by it (heavy black line in pencil No. 2, crossing out three words) for a year in my ("heart" ruled out ruthlessly pencil No. 2) thoughts.

Mrs. C.—You've spoiled it for my ears. (Three broad, condemning pencil lines, No. 2.)

New—Do you mean to pretend that (whole line sacrificed by No. 2, and above it the revision) you don't love me?

Mrs. C.—(in great loathing) Love you? ("Love you" four times underlined. Five lines of No. 1 and No. 2 penciling struck out by fountain pen. A fifth obliterated with a red. Above it, in blue, "But you know I loved you.")

Mrs. C.—(clearly penciled, the kind which in newspaper offices is called "clean copy") You thought that meant love. (In indelible ink written firmly and with no subsequent meddling by blue or red pencil censors.) She breaks her fan into two and dashes it into the fireplace, with disgust of it. "That's how I treat your gift when I know what it means."

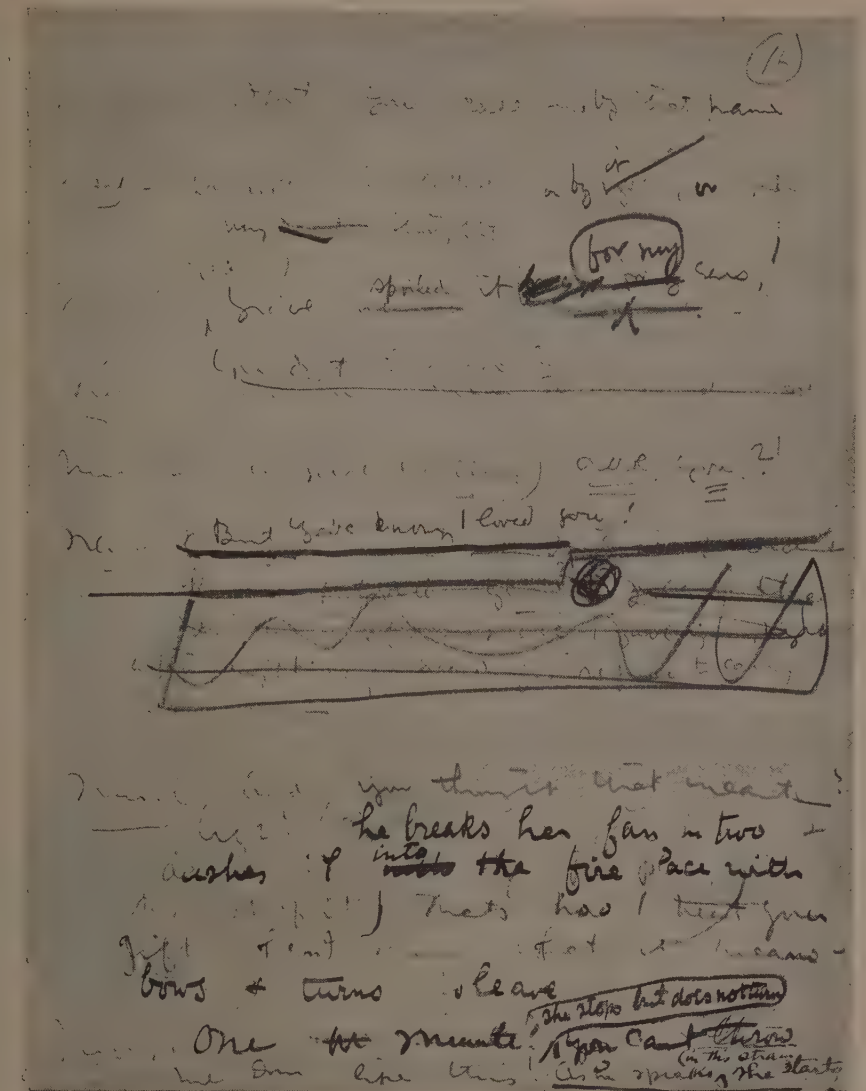
"I make almost no changes of my play at rehearsals," said Mr. Fitch. "When I have gone over my play the fourth and last time it may not be perfect, but it is as near perfection as I can bring it, with my original plan of it. But the writing and revising a play is merely the tree putting forth its leaves. The two years thinking of the play before it is written is the solid portion of the tree, its root and trunk and branches.

"An idea for a play comes to me, usually from reflection upon some peculiarity of character I have observed. For instance,

the play, "The Truth," had its origin in my study of several persons I knew who told lies systematically, persistently and, worse than all, needlessly. Then I reflected that one cannot go on lying for years without a corroding of character. That was the proposition of what grew into the play. I thought 'What sort of persons tell needless lies? What kind of friends have they and what class of surroundings?' Having gotten acquainted with the characters, I think 'What plot will grow out of the characters?' The plot, of course, suggests the situations, then follows naturally the dialogue. That a situation should occur to me and that I write a plot and write a play about it is unfair. I have never done that in my score of years of playwriting. Every play of mine has come into being by the course of evolution I have described: first the idea of the play, then the characters, then the plot, then the situations and finally the dialogue."

Quite as the minister of the gospel sought his barrel of old sermons; so Mr. Fitch admits he has gone back to his Bluebeard's den for plays written in that which to all outward seeming was a barren period of eight years.

"After 'Beau Brummel' and 'His Grace de Grammont' and 'Frederick Lemaître' had been produced successfully, there were eight years when I could place nothing," he said. "I went on writing, but for some reason no one would produce the plays. During those eight years I wrote eleven plays, all of which have



Facsimile of a page of the manuscript of a Clyde Fitch play showing his method of continual revision. This page is from the MS. of his comedy, written for Maxine Elliott, "The Way of the World"

since been produced. 'Nathan Hale' and 'Lovers' Lane,' 'Major André' and 'The Social Swim,' 'Pamela's Prodigy' and 'April Weather,' 'The Toast of the Town' and 'The Moth and the Flame,' were of the number. I emerged from what I had begun to think was a lifelong obscurity with the production of 'The Moth and the Flame' at the Lyceum, on Fourth Avenue. Then Mr. Goodwin and Miss Elliott starred in 'The Cowboy and the Lady,' and in 'Nathan Hale.' A year came when five of my plays were appearing at the same time on Broadway. Then writers for the magazines and newspapers began to come to see me. 'If they had only come before, say in the eight years.' And yet they talk of the luck of Clyde Fitch.

"I always insist upon having the stage direction of my own plays. That is harder work than writing a play and quite as important. I come home exhausted and sit before the gas logs, in the highest-backed chair in the room, and try to rest. Play solitaire or chat with friends or go out in search of social pleasures? Not in the winter. That is my season of hardest work. I rest by forgetting the play I am rehearsing or the other for which we are selecting a cast or the one that the manager has made an appointment with me to talk about and thinking of the one that is in the root stage to use the figure of the tree. I close my eyes and sit there while the gas logs spit and crackle and bring my mental children into being. 'It was in that spot,' pointing to the fireplace, 'and in that way that "The Woman in the Case" came to me. I was thinking of what a woman would believe and what a woman would do for a man she loved. Then I thought of a fine woman of excellent character and high ideals and careful nurturing and what she might do for the man she loved and in whom she believed. The intelligent woman knows more of her husband's character than anybody else can know about it. How can she spend the days with him and lie close to his heart at night and not know him? I asked myself the question, 'What is the greatest test to which such a woman's love and faith can be put?' 'A charge of murder,' I concluded, and a murder under circumstances that impugn the character of his past or present. 'What would she do to save him?' I asked myself. 'Anything,' I answered. 'To a woman of fine character and tender rearing the hardest thing she could be asked to do would be to associate with a woman of the opposite character.' Very well, then, that is what she shall do, and so evening after evening, after rehearsing other plays I thought of 'The Woman in the Case.' And I continued to think of her through that winter and the next summer, between whiles when I was writing other plays that had been promised before, and the next winter while the plays I had written that summer were being rehearsed. The following summer I wrote the play and it was placed in the hands of Messrs. Wagenhals and Kemper, two years from the time the

idea of the play had come to me. Often an idea comes to me and I perform the same function as a phonograph, make a record of it and put it away in the back of my brain and keep it there until it is needed."

"You defend the tailor-made play, do you not?"

"No, but I have defended myself when charged with writing them. Players or the managers of the players ask me to write plays for them. My answer is almost invariably, 'I haven't an idea for a play for you.' That was my answer when Miss Blanch Walsh asked me to write a play for her. But there came the idea of the fine woman of majestic personality who would dare all to save her husband. With the conception of the idea and the character I remembered Miss Walsh and I wrote her that I thought I had an idea for a play for her. She liked the idea and the process of evolution went on. While I was writing it my knowledge of her personality was an aid to me. So with Miss Maxine Elliott. She had asked me for a play but I had no idea for the kind of play she needed and I had none for a year or more. Then I thought of the central theme of 'Her Own Way,' and while I was writing it the fact that I knew Miss Elliott, was naturally helpful in building the character."

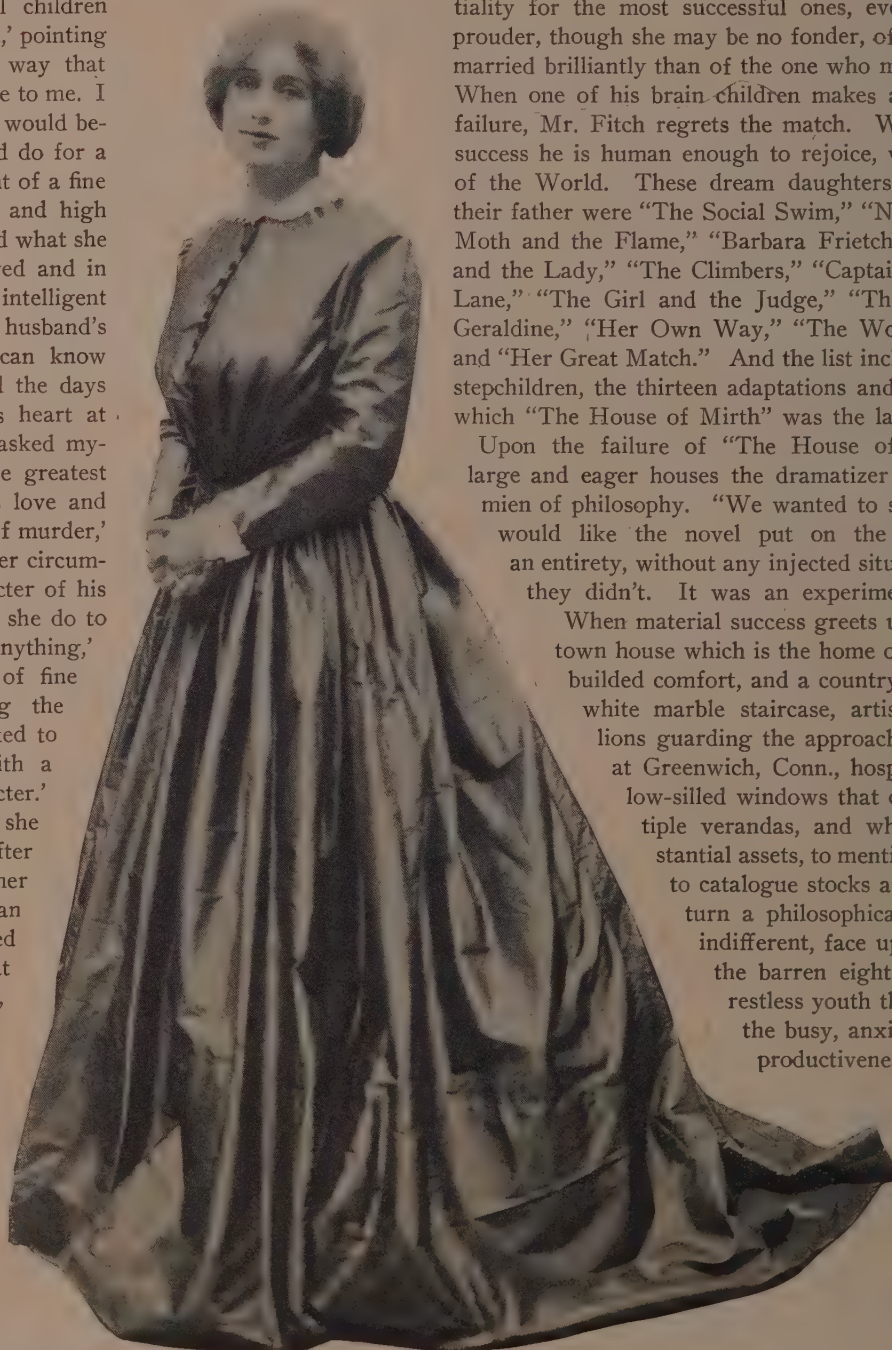
Mr. Fitch said he had no favorite play. After a moment of silence he concluded that he had entertained a natural partiality for the most successful ones, even as a mother is prouder, though she may be no fonder, of the daughter who married brilliantly than of the one who made a mésalliance. When one of his brain children makes a mésalliance with failure, Mr. Fitch regrets the match. When another wedding success he is human enough to rejoice, which is *The Way of the World*. These dream daughters that made proud their father were "The Social Swim," "Nathan Hale," "The Moth and the Flame," "Barbara Frietchie," "The Cowboy and the Lady," "The Climbers," "Captain Jinks," "Lovers' Lane," "The Girl and the Judge," "The Stubbornness of Geraldine," "Her Own Way," "The Woman in the Case" and "Her Great Match." And the list includes none of those stepchildren, the thirteen adaptations and dramatizations of which "The House of Mirth" was the latest.

Upon the failure of "The House of Mirth" to draw large and eager houses the dramatizer in chief turned to a mien of philosophy. "We wanted to see whether people would like the novel put on the stage, practically as an entirety, without any injected situations. We found they didn't. It was an experiment, that was all."

When material success greets us in the form of a town house which is the home of gathered art and built comfort, and a country house solid as its white marble staircase, artistic as the carved lions guarding the approach of Quiet Corner at Greenwich, Conn., hospitable as the wide low-silled windows that open upon its multiple verandas, and when there are substantial assets, to mention which would be to catalogue stocks and bonds, one may turn a philosophical, if not a wholly indifferent, face upon the world. In the barren eight years, and in the restless youth that preceded it and the busy, anxious years of much productiveness that followed

there was much of the feverish eagerness of youth in Clyde Fitch's attitude toward the world and his share in it. Five years

(Cont'd on p. vii.)



Hall

CHARLOTTE WALKER

In Louis Evan Shipman's new play of the Civil War "On Parole"

nes in Wilton Lackaye's Dramatization of Hugo's Novel "Les Miserables"



Thernadier (G. W. Denham)

Jean Valjean (Wilton Lackaye)

Mme. Thernadier (Jeffreys Lewis)

THE TRAPPING OF JEAN VALJEAN BY THE THERNADIERS IN THEIR EFFORT TO OBTAIN POSSESSION OF COZETTE



Jean Valjean (Wilton Lackaye)

Fantine (Josephine Sherwood)

Javert (Melbourne McDowell)

MONS. LEMAIRE INTERFERES IN BEHALF OF FANTINE, WHO HAS BEEN ARRESTED BY JAVERT AS A STREETWALKER



Leonard Cox, aged 12, son of Mr. Kenyon Cox the artist, and Clara Fuller, aged 11



Ellen Shipman, daughter of Louis Evan Shipman, aged 12, and Charlie Fuller, aged 9



Sylvia Hyde, daughter of Mr. W. H. Hyde, the artist



Sylvia Platt and Sylvia Hyde



Sylvia Platt, aged 11, daughter of Charles Platt, the architect

Children Mummerns of the Cornish Colony

A WELL known actor has said of the children of Cornish that with a little training they would make the best amateur actors in the country, and judging from the performance of Thackeray's charming comedy, "The Rose and the Ring," given on the 6th and 8th of September last, his assertion was well justified.

The "Cornish Colony," as it is called, comprises the families of a number of well known American artists and writers who have settled in the beautiful Cornish Hills of New Hampshire, overlooking the Connecticut Valley. St. Gaudens, the sculptor, Winston Churchill, the novelist, and Norman Hapgood, the editor of *Collier's*, Percy MacKaye, the dramatist and poet, all live here, as well as many other clever people. Everyone turned out in full force to see the children's play, and full justice was done by the young performers to Thackeray's delightful piece, which was received on each occasion with much enthusiasm. The cast was as follows:

King Valoroso, Leonard Cox; Prince Giglio, Sylvia Hyde; Prince Bulbo, Charles Fuller; Hedzoff, William Platt; Gambabella, Margaret Littell; Porter Gruffanuff, Robin MacKaye; Archbishop, Allyn Cox; Page, Philip Herrick; Army, Roger Platt; Court Lady, Arvia MacKaye; Fairy Blackstick, Caroline Cox; Queen, Clara Fuller; Princess Angelica, Ellen Shipman;

Betsinda (Pr. Rosalba), Sylvia Platt; Countess Gruffanuff, Robert Littell. Miss Ellen Shipman played the part of Angelica with much vivacity and dramatic force. Miss Sylvia Hyde made a fascinating

Giglio and soon captured the heart of Betsinda or the Princess Rosalba, who looked pretty that, as some one in the audience remarked, it was no wonder all the princes fell in love with her. Charlie Fuller was remarkably good as Prince Bulbo, and his sister, Miss Clara Fuller, made a beautiful queen. Her "middle-aged autocrat of a husband," King Valoroso (Leonard Cox) was capital, while "Gruffy" (Bob Littell) and little Fairy Blackstick did themselves full credit. In fact, all the parts were well taken and well sustained.

The scenery was painted by Mrs. L. F. Fuller, one of the foremost American miniature painters, who was also stage manager, and with Mrs. Kenyon Cox, arranged the costumes. Consequently the stage effects were exceedingly pretty. Miss Ellen Barrymore, who had been spending the summer in Cornish, lent invaluable aid in coaching the children.

After the performance on each day, tea was served on the lawn of Mr. H. O. Walker's house, in whose studio the play had been held. The St. John's Guild is now richer by \$260. EDITH LECK



ETHEL BARRYMORE
Who "coached" the children



Bob Littell, aged 10, and Philip Herrick, aged 7, son of Robert Herrick



Caroline Cox, aged 8, daughter of Mr. Kenyon Cox



Allyn Cox, aged 10



Miss Arvia MacKaye, aged 6



Robin MacKaye, aged 7, son of Percy MacKaye, the dramatist

Stage History of Famous Plays

No. 5.* "DIPLOMACY"

CRITICS are prone to hold up "Diplomacy" in order to exemplify the ease with which the English people, during a certain recent period in dramatic history, altered, adapted, freely "translated" beyond recognition the dramas of French playwrights.

It was long before English law put forth a hand of protection in the case of dramatists across the channel. During the year 1852, Parliament finally conceded that foreign authors could claim the privilege of copyright for the length of five years, but this was only to be applied to literal translations, and the English found it easy to adapt. Then, in 1875, another law was framed, which granted the justice of including adaptations in the same category with translations, and furthermore, in 1887, the legal status was more definitely fixed: *in every respect*, the foreign author was to have the same protection

though he were native born.

The first step in the reform, however, made of the English playwright little more than a literary hack. Managers, considering the commercial side, soon became unwilling to pay £300 for a native and untried play, and, for £25 or £50, they could have a translation made of a French play which had received the unqualified approval of a French audience. The law covering the "adaptation" had thus been in effect for three years when "Diplomacy" saw the light of day in its English form.

In the early part of the year 1877 a new drama by Victorien Sardou was announced at the Théâtre du Vaudeville in Paris. The dramatist had long since passed through the trials of misery and want and, through the efforts of Déjazet, had firmly established himself in the public's estimation. By this time, also, critics had come to know exactly those artificial methods Sardou invariably used. He was a "barometer dramatist," declared M. Jules Claretie, meaning that he sought to catch the newspaper interests of the moment; he was a "journalist playwright," was the later estimate of Brander Matthews, meaning the same thing.

While Sardou's new play was forming in the mind, the French people, with their feeling strong against the Germans as a result of the recent war, were watchful of strangers, were suspicious of most strangers, and this very fact struck Sardou as a telling point. Playwright as he was, his keen eye saw the effect before it saw the motive. He would have it that the dramatist had recently read Augier's "Aventurière," from which he borrowed much; others would

sarcastically that he used "small means to arrive at great ends," nowhere more evident than in the handkerchief scene in "Dora," where the Countess Zicka discovers the peculiar odor of the enemy. "As clearly as we can trace the source of inspiration in 'Dora' to M. Victor Hugo and the elder Dumas," wrote Joseph Brédas, "or follow out what 'Nos Intimes' or 'Nos Bons Villains' owes to the comedy of Barrière, can we trace the influence of 'Diplomacy' to M. Victor Hugo and the elder Dumas?"

But, when all is told, the French drama presented at the Vaudeville in January, 1877, was an effective piece dramatically, and

in the hands of Mlle. Blanche Pierson, Madame Alexis, MM. Parade, Pierre Berton, Dieudonné, and Train, was received with warm favor.

Much has been written of Sardou, the stage manager, the "Erasmus of Holbein." Few men of his time have had the grasp of detail so perfectly developed. If a chair of a certain period were wanted, he could sketch it rapidly for you on a piece of paper; if a scene lagged at rehearsal, he was the first one to discover the weakness and the remedy. Nervous—one moment mild, another moment stern and forbidding—he is represented to us as walking up and down the stage, giving orders right and left, and holding a bottle of salts to his nose.

During the rehearsals of "Dora," he suddenly became dissatisfied with a scene between Berton and Mlle. Pierson.

"Something wrong," he called emphatically, "wait, wait." Then, after a time, "Ah!" he exclaimed, "I have it—you are out of your places! Monsieur, you here, and Mademoiselle, you there.

The love scene should be near the boudoir; the quarrel scene by the door of exit." And so the play proceeded. Was this a change made on the spur of the moment? No, for when Sardou turned to his manuscript, later on, he found the directions agreeing with what his innate dramatic sense had told him was right during rehearsal.

Clement Scott and B. C. Stephenson, in England, had made a translation of Sardou's "Nos Intimes" for the Bancrofts, which they had called "Peril," and which had proven a great success. Naturally, a new play announced by the same author raised the curiosity of a manager of Bancroft's insight. He turned to the collaborators who were close at hand and said he wished them to go with him to Paris. The three crossed the channel, and hastened to the Théâtre du Vaudeville to see the play. They watched it closely, they discussed its points between the acts, they noted the effects upon the French audience, and thereupon saw where it was too French for it to be palatable to the English taste. Then they boarded a vessel for home. "Dora" now became subjected to the first process of adaptation. The question was never once raised as to how far they should keep faith with the French author; the problem was: what will best please our English audience?

Here was a drama destined to be revamped by "three gentlemen rolled into one." Bancroft suggested English soldiers—the first point decided. Stephenson, drawing

upon his past experiences in the Treasury and Foreign Office as secretary, offered political material—point two decided. Clement Scott supplied the Jingo element—voilà point three.

In France, we have seen the political question of the day had resulted in popular talk about spies. In England, the Eastern policy of Lord Beaconsfield was the national topic, and the popular attitude was summed up in the song:

"We don't want to fight,
But, by Jingo, if we do!"

Clement Scott has written:

Other plays included in this series have been "Camille," "The Lady of Lyons," "School for Scandal," "Romeo and Juliet"



SARDOU
as when he
"Diplomacy"



LESTER WALLACK
The first to play Henry
Beauclerc in America



ROSE COGHLAN
As the Countess Zicka

"Time and opportunity served us. . . . No one knew whether we should or should not help the Turk against the Russian. Prejudices were divided, and Eastern politics were discussed in every newspaper. An official dispatch of importance had to be stolen and an interest given it that would appeal to English sentiment generally, and particularly to English soldiers. . . . At last it struck me in a mysterious way—the Eastern Question, of course! I was a fierce Jingo at the time, and I believe it was. 'Jingoism'—that is to say, the Beaconsfield policy—that gave the play its first interest so far as England was concerned."

In its foreshortened and amended form, Sardou's "Dora" was presented at the Prince of Wales Theatre on January 12, 1878. Scott said:

"I did all the writing; and Bancroft did all the editing, act by act, and scene by scene, in consultation of course with his brilliantly clever wife, who subsequently introduced the 'Clock Scene at Berne,' which is her own invention and writing. My two titles were 'The Mouse Trap' and 'Diplomacy.' It was 'Diplomacy' that was drawn from the hat."

On the programme of the evening it was stated that the play was an adaptation made from Sardou's "Dora" by Mr. Saville Rowe (Scott) and Mr. Bolton Rowe (Stephenson). The piece was perfectly acted. Mrs. Kendal was Dora; Mr. Kendal, Captain Julian Beauclerc; and John Clayton, Henry Beauclerc, the brother. Bancroft was Count Orloff, and Mrs. Bancroft played the Countess Zicka with a mastery and finish that exceeded, according to opinion, the promising work of the French actress, Mlle. Bartet. "The cast," claims William Archer, "was, perhaps, the strongest on record in the annals of the contemporary stage."

Most of the English critics had been to Paris and seen the French original. Knight, in his critique for the London *Athenæum*, summed up his comparison in this manner:

"Three changes of importance are made. The first is an omission. A scene in which the heroine receives dishonoring proposals from a certain Stramir is described in narrative instead of in action. The man to whom the discovery of the true criminal is ascribable is the brother of the hero [at Bancroft's suggestion], instead of being a friend. He is also presented as a much more serious character. In the con-

cluding scenes, some sympathy is elicited for the woman whose dishonour and nefarious action is the cause of the catastrophe. These alterations are but a portion of those that are made. They are, however, typical. The first is regrettable, but is indispensable, if the play is to be reduced into four acts; the second strengthens the *morale* of the piece as well as its interest; the third is wrong, and is a concession to English weakness.

It is peculiar that, despite the fact Sardou's being lost in the English "Diplomacy," critics persisted then as they do now, in criticising this version from the standpoint of his authorship. Those who, during the period of Robertson and H. J. Byron, had raised the question as to whether simple dialogue of modern life was as dramatic as the heroic treatment, now exclaimed over the possibilities this play of Sardou's offered in that direction. Said one: "(It) vindicates the fitness of existing society for the highest purposes of the dramatist." The French conversational plays were done for English drama what Wordsworth's theory of verse had in previous years accomplished for English poetry.

Boil down the play concocted by Scott and Stephenson, and the residue assuredly belongs to Sardou. The skeleton work, upon which the adaptors placed English clothing, was in situation, in motive power, in the two strains of political and love interest, in the conflict between Dora and Zicka, in the strength of what the French would call the "scene des trois hommes," Scott could not escape the ingenious *scenario* of his model.

In England, the play immediately rose to great popularity. However favored "Castle" and "School" might have been in the reigning "vogue" of the day, and under the brilliant régime of Squire Bancroft and his estimable wife, who was known to the English stage as Marie Wilton, "Diplomacy" far exceeded them all in length of run. Side by side with the notable cast on the opening night may be placed another of October 26, 1893, when Mr. John Hare, Mr. Forbes-Robertson, Miss Elizabeth Robins

(Continued on page viii.)



RICHARD CARLE
Recently seen in "The Spring Chicken" at Daly's



THE DUTCH BALLET IN THE MUSICAL PLAY "THE SPRING CHICKEN" RECENTLY AT DALY'S



ROSE STAHL IN THREE CHARACTERISTIC POSES

How Rose Stahl Became a Metropolitan Star

WHEN she was a small creature, with thin, nervous face and eager eyes, and hair whose native state was tousledness, they called her "The Voice of the Convent." This because a convent school is a silent place, and Rose Stahl, the little Canadian girl, was the merriest chatterbox that had ever entered by way of its big iron gates, and plucked the decorous flowers that grew primly along its garden paths. The convent was that of the Sisters of the Sacred Heart, at Montreal, and the precocious child, whose father had become the music and dramatic critic of the Chicago *Inter-Ocean*, became in very truth the voice of the institution housed within the grim gray walls. When bishops paid their

visits to the school it was always little Rose Stahl with the merry eyes and the busy tongue who delivered the address of welcome. Three times she was the class valedictorian of the institution, although it was possible to be graduated but once. From which we may conclude that glibness backed by brains is a valuable asset.

In those eight years in the convent the small tousle-headed girl alternated between a desire to go on the lecture platform, prompted to that choice by a liking for the sound of her own voice, and a wish to take the veil, for the religious life strongly appealed to her,

strongly appeals to her still, she says. Chance, in the form of the removal of her parents from Chicago to Trenton, made the choice easier. Because Montreal is cooler in the summer, and she was not as robust of body as of brain, it was decided in the family councils that she should spend her summers at the convent, and four weeks at home in midwinter. Thus she spent the holiday season at Trenton, and her parents and brothers took her to see the plays. It was while she was seeing "Romeo and Juliet," as presented by Kyrle Bellew and Mrs. James Brown Potter, and, knowing the play by heart, lamenting childishly that Mrs. Potter "left out so many of the beautiful lines,"—she never having heard that even

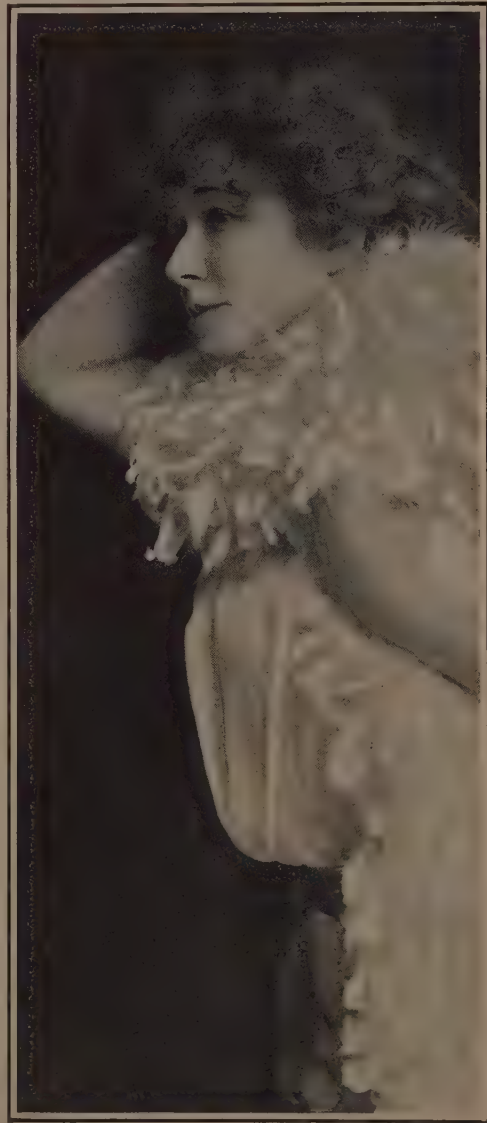
Shakespeare is not spared in the process of "cutting,"—little Miss Stahl decided that she would add her name to that of the roll of Juliets.

Here, at last, is one actress who encountered no parental objection to her going on the stage. Her father received the news calmly, saying that he had been quite prepared for it by the breathless way in which she was accustomed to lean over the seat in front while watching a play. This remarkable father of an actress went a step farther. He secured for her her first engagement. It was with a repertoire company, and she entered it as



White

ROSE STAHL



White

ROSE STAHL

its leading woman, and has never since played anything but leads. She left the repertoire company to play the leading woman's rôle in "Men and Women." Subsequently she went to Rochester, where she played in a stock company for twenty-two weeks. For two years she was a popular member of the Girard Theatre Stock Company in Philadelphia. She starred in "The American Gentleman" for two years, and it was while on her way to Kansas City she read a story entitled "The Chorus Lady," in *Ainslee's Magazine*.

"I liked Patricia from the first," she said, "I couldn't forget her. When we reached Kansas City I wrote to the author, in care of the magazine, and he replied telling me to call when I came to New York," said Miss Stahl. "He proposed making a sketch of it. 'But I don't want to play in vaudeville,' I objected. In vaudeville I did play, though, and I have never been sorry."

Certainly there was no reason for regret on the part of either Miss Patricia O'Brien or Miss Rose Stahl. It was the most successful sketch ever put on an American vaudeville stage. Miss Stahl appeared in it for two years, rounding out her metropolitan and general American success with a triumph in London. This season the sketch was expanded into a play and Miss Stahl's creation of the chorus girl at the Metropolitan Opera House, who saved a society woman from the consequences of a foolish flirtation with the tenor of the opera company, caught the public fancy in New York. Her success is one of the most signal triumphs of this dramatic season.

Miss Stahl was prepared for opportunity when it came. She had had the discipline of continuous hard work. Since she went upon the stage, a decade or more ago, she has worked continuously, except for the four weeks' vacation when she crossed the Atlantic and did a little Continental sightseeing before opening her engage-

ment at the Palace Music Hall in London. She had realized her ambition of playing Juliet, and the weekly bill was unchanged at the Girard for three weeks, a long run in a stock house of fixed policy. Every Shakespearian heroine she has played, and nearly every modern one. She has played Camille one week and a sou-brettish rôle the next. Her conception of the hectic heroine is a novel one.

"Camille should be all light and life and gayety in the first two acts. Then people will have sympathy with her. If the note of misery is struck from the first people won't care whether she lives or dies. The tragedy of the play is sadder by contrast with her gayety. One is more sorry for her, and that seems to me to be the last word in acting—to make one feel sorry or glad, to make the audience laugh or cry."

Miss Stahl, who has grown up very much the same as the thin-faced, eager-eyed little girl who voiced the sentiments of the convent on all public occasions, and who bears an astonishing physical resemblance to Sarah Bernhardt, has no taste nor inclination to continue for all time in plays that require a vocabulary of slang.

"I want to appear in human plays, the kind of homely, heart-touching plays one could look upon were all the roofs removed from all the homes of the middle classes," she says. "I want to play women, real women, the kind that go to Macy's and buy shirt waists."

Briefly, Miss Stahl is a temperament. The writer had heard much of temperament but never faced one so genuine and entire, never realized that it is that in us that vibrates between smile and tear, and whose emblem is the drop of dew that has imprisoned a stray sunbeam. But Rose Stahl, fortunately for her and for the American stage, is a temperament dominated by brains.

X. Y. Z.

Ethel Johnson, the Lively Soubrette of "The Red Mill"

ONE of the most potent attractions in "The Red Mill"—the Herbert Blossom musical piece which has caught the fancy of the town in no uncertain fashion—is a comely girl with reddish hair and vivacious manner. Her name is Ethel Johnson and she takes the part of Tina, the Dutch barmaid. She dances with uncommon grace and vim, and while she is on the stage monopolizes the attention of the audience by her youthful beauty.

She was born in Chicago a little more or less, it doesn't matter which, than twenty years ago. The Windy City has been her home and she made her début in the chorus of "The Burgomaster," in that city in 1901. She was soon promoted from the ranks and assigned the rôle of Daisy. Subsequently she appeared in "The Tenderfoot" as the red-headed waif, and later in "The Storks" played the part of Peggy, the red-haired child.

Red hair seems to be a spell to conjure with, for Miss Johnson at least, for

in each part she has played since Daisy in "The Tenderfoot," including her last rôle before that of Tina in "The Red Mill," which those who saw "The Pearl and the Pumpkin" recall as another Titian-haired rôle, "Sally," flame-colored hair, brilliant as Mrs.

Leslie Carter's, makes her beauty and vivacity yet more conspicuous. It announces her entrance and sounds the signal for fun as the white helmet of Henry of Navarre was the call to fiercer battle. She has an agreeable soprano voice and her personal magnetism fairly exudes in the songs "Mignonette" and "I Want You to Marry Me."

Miss Johnson assigns two reasons for having gone on the stage. One is a potent reason, she says: "I needed the money." The other was that her brother married an actress, Miss Nanette Frances Ryan, the sister of Mary Ryan, who recently starred in "That Girl Patsy." Family discussions of plays and of stage life fired her youthful imagination. She determined to go upon the stage and with characteristic Western determination, secured a position.



Marceau

ETHEL JOHNSON

Now appearing with great success in "The Red Mill"



As Tina, the barmaid



As Tina, the barmaid

Which Is the Right Way to Present Shakespeare?

By EDITH WYNNE MATTHISON



EDITH WYNNE MATTHISON

my excuse for writing on the subject.

Shakespearian warfare, at the present moment, seems to have narrowed itself particularly to the question of scenery; and on the one hand, we have the Elizabethans proclaiming on behalf of their own position the two excellent propositions of 'Non-distraction—it being supposed that the cumbrous mechanism of the modern stage diverts the attention of audiences to the detriment of the play—and Simplicity; whilst on the other hand, the Moderns point more or less triumphantly to the spectacular demands of up-to-date audiences, and produce box-office vouchers in support of their contention.

Now, with regard to the former of these positions, the Elizabethan, I will pass over for the present the question of how far their animadversions may rightly apply to their opponents, and will content myself with a simple *tu quoque*. Speaking for myself alone, and I am aware that it may be charged to the inefficiency of my acting, I have always found that the substitution of Elizabethan for Edwardian scenery constituted one more difficulty to be surmounted, over and above those already incident to our most difficult art; and I have certainly not found, with all due regard to the kindness of my most beloved audiences, that the scenic representation of Shakespeare's Globe Theatre is in itself any more calming to their vagrant mentality than the stupendous mechanisms of Mr. Tree. On the contrary, it has sometimes added a special distraction of its own—a certain zest of historical restlessness and enquiry. "Oh, that's what they did! How quaint! Two nice little blue-coat boys to draw the curtains! Charming!" It speaks well for Elizabethanism that it has succeeded, in spite of these distressing scenic distractions!

And Simplicity! It has always seemed to me that the simplicity aimed at by the Elizabethan Stage Society is

impossible in a highly complex society like our own: it takes no cognizance of the part played in any theatrical production by the audience itself. The Elizabethan stage was simple, because Elizabethan audiences were simple: they had no prior scenic traditions in their blood, they had no exceptional interest in the shape and architecture of the old Globe Theatre, little blue-coat boys were the quite constant and commonplace solace of their eyes. All this, however, does not take away from what is the special praise of the Elizabethan method of representation, namely, its reverence for the text of the author, and for the integrity of the play.

I suppose it may be conceded that modern Shakespearian productions are frequently overburdened with expensive and distracting exhibitions of the scene-painter's art; that they are sometimes arranged with apparently no other end in view than the exploitation of Mr. Actor-manager This or Miss Starr That; and that such planetary influences, fighting in their courses, have not infrequently produced effects very often unintelligible, sometimes even unintelligent; although it is only fair to add that precisely the same effects might conceivably occur among unskilled apostles of the simple school.

But is there no middle way? A way which may satisfy—if not the exponents of these conflicting schools, for I suppose they will never be reconciled—but at least which may satisfy the large mass of the general intelligent public having sympathy with both modes of thought? I think there is.

In the first place, is it necessary to preserve for the modern stage every single syllable of the original play in its entirety? Or is it not possible to preserve the entire integrity of its thought, its characterization, and its story, whilst judiciously cutting much of the purely efflorescent in description and expression, for which modern audiences have no instinctive feeling nor desire, and much of those overscrupulous explanations of the minor details in plot, which modern audiences are more or less schooled to understand by imaginative sympathy, and which modern theatrical contrivances do so much to suggest in other ways?

It may be said that this has been generally done.

Has it?

The truth is, that so much of Shakespearian "arrangement" for the modern stage is put into the hands of incompetent and unthoughtful people—people having no true dramatist's instinct for the shape and construction of a play at all. Indeed, very often the cutting process only takes place at rehearsal, and then depends upon the haphazard



Marceau

EDITH WYNNE MATTHISON AS ROSALIND

As a member of the Elizabethan Society of Oxford, founded for the purpose of preserving the traditions of the world's greatest bard, and herself a Shakespearian player of distinction, Miss Matthison is specially competent to discuss the subject treated in the accompanying article. Her exquisite Rosalind, seen a few years ago in New York, and her no less charming Everyman in the old mortality of that name, will long linger in the memory of American theatregoers. Miss Matthison is now in London, where she has been appearing in a number of important productions of the classic and poetic drama. She hopes to return shortly to the United States in a new play

interventions of the stage manager, the assistant stage manager, the actor manager—whose simplicity of method should satisfy the Elizabethan school itself—and perhaps those two or three other people, friends or hangers-on of the management, who may be privileged to order lines in or lines out, as best pleases them. The result is sometimes appalling. I remember seeing a performance of "The Tempest," once, in which the crisis of the play was cut out bodily, probably to suit the æsthetic prejudices of some friendly Polonius; and another, of one of the tragedies, where the line giving consummation to the catastrophe was similarly excised. It must always be put to the credit of Mr. William Poel, that the Elizabethan Stage Society stands for no such solecism as that. Again, is it not possible to take advantage of modern scenic embellishment, whilst at the same time insuring just these two simple limitations: Firstly, that it shall be toned down to its proper place as an illustrative *background*; secondly, that it shall be used with the greatest possible economy of change? After all, this has been done, over and over again; but recent fulminations have clouded the issues. We hear of nothing but naked, simple stages, and \$100,000 productions.



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HATTIE WILLIAMS, NOW APPEARING IN "THE LITTLE CHERUB"

And lastly, it is really about time that we set to work to discover something of what Shakespeare actually intended by the *characters* he portrayed. At the present time we suffer from a plethora of fantastic personages, the offspring of a false and ignorant tradition doing duty as the master's, who have no real connection with Elizabethanism at all. It is not properly seen how very much of a realist Shakespeare actually was; how very much the people of his imagination were the living, breathing people we see constantly around us to-day. It is through the non-recognition of this great truth, through the failure to interpret Shakespearian character in the terms of our common understanding, through the substitution of stage business, clownish antics, and the wry faces of tomfoolery that the Shakespearian stage has suffered so largely in recent days.

Let us bring back the ordinary humanity of Shakespeare's characters to the stage, let us present his stories with some semblance of consistent plot, and we may be sure that the sane and healthy instincts of the public will welcome him, whether he be presented in the full panoplied splendors of all the limelights, or in the dim obscurity so dear to the heart of Mr. Poel.

Some Stage Memories from Europe

By GRACE HAWTHORNE

Grace Hawthorne, an American actress, better known in England than in her native land, is a descendant of an old Puritan family, her great uncle, Samuel Cartland, whose portrait is to-day hanging in the gallery of the House of Congress, Washington, and Gertrude Whittier, sister of John G. Whittier, who married Joseph Cartland, founder of the Friends' School of Providence, Rhode Island, and her mother, all being connected with the Hawthorne family. Miss Hawthorne went to London, England, some years ago and took a London theatre, where she exploited many American dramas with success and produced Sardou's "Theodora," which ran in England for 1,000 nights. She collaborated with John G. Wilson in the play entitled "A Royal Divorce," which is, still running successfully in England.

FROM England we hear that Ellen Terry has been playing "Hermione" in the "Winter's Tale" with Beerbohm Tree.

Mr. Tree has always been unselfish enough to welcome counter starlight into his theatre for its illumination. This performance recalls to my mind a night when Mary Anderson, in Sir Henry Irving's Theatre, appeared in the same part.

The picture of this Hermione, accused of infamy, pleading for offspring and honour, humbled and falling before the throne is ineffaceable. Yet still more so when, doubling the part of Perdita, she danced with so infinite a grace. I recollect old Mrs. Frances Sterling, who had previously played the nurse to Miss Anderson's Juliet, asking me "What is she like?" I could only reply, "She is the goldenrod—the emblem of her country."

Not long afterwards, Mary Anderson retired from public life; she is to this day a charming "Lady Bountiful" in her country home in Worcestershire, England. It is delightful to think that before these wondrous charms could wane, whilst

yet in the heyday of success, Mary Anderson was able and wise enough to retire; so that the world's impression could never be marred by an atmosphere of faded petals.

GRACE HAWTHORNE
As Theodora

I have mentioned "Fanny Sterling," and she, indeed, is worthy of remembrance as one of the most interesting stage characters of the nineteenth century. She played as a child with the notable actors of a far bygone day, and in the course of a long career, played a vast number of comedy parts. As I knew her she was a dainty piece of china, silvered ringlets, an ebony staff for support, and always charming smile; a smile half cheery, half sad, telling of olden recollections.

Romantic glamour is the glamour of time.

Our art needs it, for the present is so absurdly crude. To-morrow's dawn means fear; to-day's dawn means suffering. The sunset of yesterday holds the charm of bygone things, the mystery of Jeremiah's dream, a valley of dry bones half hidden by the veil of a Maeterlinck, a gauze veil, perhaps, but a picturesque illusion which all art demands, the drama more than all.

After her long and valued career Fanny Sterling became a widow, wedded to her faithful friend and lover of forty years. With what joy this dear old lady must have greeted that day, having braved the hypocritical scorn of those of her own calling for so long a time! It was delightful to see this couple walking arm in arm like any "Darby and Joan" "*La joie fait peur*"—and soon afterwards she died. In the cemetery at Brompton a headstone marks her resting place, giving testimony to a long and just claim to the rewards of the only two things worth while—faithful work and faithful love.

My earliest friend in England, Lady Wilde, used to give charming at-homes on Thursday afternoons. I can never forget going one day feeling somewhat humble, a raw Chicago girl, at meeting cultured and celebrated Europeans, but trying to look as charming as possible, and then being taken by the hand by my hostess, who led me to a lovely corner of her drawing room where, although the summer sun was shining without, yet within, with drawn curtains and in a rosy-shaded light, stood on an easel a painting of a beautiful woman with parted auburn hair and sitting beside it the original of the painting, Helen Faucit, and her husband, Sir Theodore Martin. His most lovely of Juliets said many nice things to me, and tapping my cheek with a little ivory fan, murmured, "Brave child, you are our youngest manageress and have come over the sea alone to conquer our island; God speed you!" Helen Faucit had also retired from the stage by this time, but still retained the classic style of dress (the classic style of bearing being in her, of course, innate). Tall and majestic, beautifully draped, she was indeed a true Capulet—a very interesting picture beside her hostess, also tall and handsome, if somewhat masculine. Lady Wilde wore magnificent old Irish lace and jewels, and her hauteur of manner only dignified the warm heart and one of the greatest minds with which I have ever come in contact.

Soon after this I was playing "Theodora," and Miss Nellie Farren, the "one and only" comedienne and dancer of her time, was brought to see me. She was carried into the box, as the music of those merry little feet which had danced for crowned heads was now silenced forever by paralysis. Yet her mind remained so much gaiety and generosity. After my performance several critics and others talked of certain well-known people, among whom was Lotta, America's greatest comedienne, and an American guest said, "Ah, but she is old now." Nellie Farren, half rising from her seat, turned round and said with imperious age, "Such talent as Lotta's never grows old." This tribute from Miss Farren indicates that, in spite of the complaint of some American actors that England does not appreciate their performances, yet a true artist is fully and heartily appreciated by a

foreign artist. If "Our Lotta" had not a happy reception in London it was due, as I know, not to the Londoners, but to those nearer home. Lotta is vividly remembered by a large section of the English theatregoers as one of the most capable and artistic representatives of Dickens' characters, especially "Little Nell" and the "Marchioness."

Nellie Farren's chief colleague in the "Gaiety" burlesques was Fred Leslie. This unique comedian possessed such marvelous versatility that I really believe he would have played Hamlet far better than some quite notable people whom I have seen. He also, alas, died a sad and early death at the height of his career.

One day a courteous little note inviting me to lunch in order to discuss a certain play in which it had been arranged that we should collaborate came to me from W. G. Wills, dramatist, poet and painter, author of "Charles the First," "Faust" and "Olivia" and other notable plays, so many of which furnished the great Irving, of blessed memory, with material for his genius. On my arrival at Wills' untidy but artistic workshop an impressive personality was "discovered."

Clad in an ochre cashmere dressing gown and coifed with a magenta smoking cap, sitting on the bedside, he was writing a play for Edward Compton (if I remember rightly it was "Clarissa Harlow" for Miss Bateman's impersonation), and as each leaf was completed he pinned it to the wall behind him. All about were half finished portraits of leading artists in their more important rôles. Palette and brushes were visible, and while in really excellent pictures many great persons watched me from their silent thrones, I transformed a fowl (as God made it, giblets and all) nesting in a big pot into a *Poulet à l'Américaine*. A moment before we commenced our lunch James McNeil Whistler joined us,

and, as was his wont, said very witty things about everything and everybody. I chanced to look at one canvas which showed a strong impression of great character, and Wills, pointing towards it (with his knife) told me it was Adelaide Neilson as Amy Robsart. Although Miss Neilson had made so great an artistic success in America in "Amy Robsart," "Pauline" and "Juliet" I had never seen her; in fact, during the few years of my experience on the stage in this country I had been working all the time, and believe I had only seen one matinée of "Uncle Tom's Cabin." Wills and Whistler began to discuss my future. One may imagine what I felt: I had a big London theatre and I had engaged a company of well-known artists. They were acting, I was not. Wills said, "We must find her a play." Whistler replied, "What do you say to Ibsen?" Eventually they advised me to go to study in Paris. Consequently, after playing "La Dame aux Camélias" for several months and some other parts, I went to

(Continued on page vi.)



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MARGUERITE CLARK

Who is to star in "The Prince and the Pauper"

An Interview with Geraldine Farrar

ONCE more an American girl has scored a great success before the hypercritical audience of the Metropolitan Opera House. Fresh from five years of success in musical Berlin, in gay Monte Carlo, art-loving Munich, Geraldine Farrar established herself in the favor of a New York audience with her first solo.

Miss Farrar had been much heralded, too much heralded, for many were slightly prejudiced against her from the very fact that so much was claimed for her. Miss Farrar is quite of this opinion herself.

"I felt that all my chances of success were lessened," she remarked to the present writer. "After all that had appeared about me how could I possibly justify it, how score a genuine success? I wanted to come to New York quietly, to see no one, have no interviews until I had sung. Then if people liked me, well and good. But it was not so to be, and I confess the stories published about me rather worried me."

The opera chosen for the opening of the season in the Metropolitan Opera House and for Miss Farrar's American debut was Gounod's "Romeo and Juliet," a work which was not heard here last season owing to the lack of a French tenor. With the two De Reszkes, Plançon and alternately Melba and Emma Eames, it was popular, but it has long been believed that, lacking Jean De Reszke, success was almost impossible. After the dance in the first act, as Juliet appears with her father at the head of the stairs, the audience gave the new singer a friendly greeting. Small, slight, with dark curls framing a youthful face, she looked the Juliet as the older *prime donna* have never been able to do. This was a great point in her favor.

But the opening solo, one of the most difficult bits in the entire opera, for it lies very high, and might well trouble a nervous singer, was not finished before the audience realized that they were listening to an artist, and rewarded her with hearty applause, which increased after the famous waltz song. The strongest impression which this little American soprano makes with her singing is the maturity of her style. This is no nervous young singer for whom allowances must be made on the score of her youth. She is absolutely sure of herself, the coloratura passages are clear, smooth, every note distinct, and she shows surprising breadth of phrasing. Her acting, too, is easy, graceful, and not after the conventional pattern. It was with the wish to learn the reason for some of these characteristics, so unusual in a young singer, that a representative of the THEATRE MAGAZINE visited Miss Farrar in her charming drawing room in the Hotel Netherlands. Quantities of flowers, the large laurel wreath presented to her on the opening night, photographs and dainty trifles lent the room a homelike aspect.

Miss Farrar is not so slight as she appears on the stage and she is below medium height. Her face is broad at the upper part, with the eyes set far apart, said to betoken the artistic

temperament. Dark brown hair waves above a broad forehead, the eyes are dark grey, the nose and mouth well shaped, the latter especially being very attractive. Her expression is slightly serious, although changing quickly as she talks, and her whole manner is that of a girl who thinks.

"My very first teacher," said Miss Farrar, in answer to a question, "was Mrs. J. H. Long, of Boston. She was a prominent singer in church and a soloist of the Haendel and Haydn Society in Boston. I recall distinctly my first visit to her studio. I was twelve years old. Ever since I can remember I wanted to be a singer, and my father and mother encouraged me in this idea. They both had good voices, although they were never professional musicians, and they planned a career for me. To my mother's cleverness, to her planning and making everything as easy as possible for me and to my godmother I owe my success. Had it not been for them I might have had to wait years longer, have made the mistakes, met with the setbacks which are the lot of so many young, ambitious girls; those with beautiful voices, too."

The godmother alluded to before and of whom Miss Farrar speaks with warmest affection, declaring that she is a true fairy godmother, is Mrs. Webb, of Salem, Massachusetts. Possessing wealth, she offered her young protégée whatever amount she needed for her musical education and attached no conditions to her offer, a fact in itself remarkable. Few of the wealthy women who have sometimes assisted talented young artists have realized not only the necessity for supplying a considerable amount of money, for without this the struggle to become a successful *prima donna* is difficult indeed, no matter how much talent there is, but also that they should not expect to direct their protégées' careers.

They should not undertake to dictate with what teachers one is to study, or where, unless indeed they have unusual judgment and capabilities for planning a career. The ordinary society woman cannot be expected to possess the requisite knowledge of a life of which she is naturally ignorant that would be necessary to justify her in undertaking such direction. Miss Farrar's gratitude is not marred by any recollections of mistaken advice which she was forced to follow, of wasted time which she was not free to employ to what she felt the best advantage. No wonder then that she is so enthusiastic over her wise and kind godmother.

"She never wanted her name mentioned," said the young *prima donna*, "but I wrote her not long ago that I thought the time had come for this silence to be broken. I felt that the world ought to know how kind and how unusual she is. I told her I felt that I must tell you who had so helped me, and that is the reason I have given you her name."

"I never liked school. I never wanted to play with children of my own age, I only wanted to sing. So finally it was decided that I should. A friend of ours, Miss Janet Spencer, already a young singer, took me to introduce me to Mrs. Long.



Hoffert, Berlin

GERALDINE FARRAR

We waited in the studio for her to appear. I was terribly frightened; the room was rather dark, filled with photographs of artists, souvenirs, etc., and my one thought was: Will she take me as a pupil? Will she think I have talent? Then she came in, a tall woman with masses of white hair and a manner so gracious that my terror vanished. I sang for her and she said to me, with tears streaming down her cheeks: 'Child, you must study.' I stayed with her for two years, and six months after my first lesson I sang at a pupils' recital, *Una voce poco fa*, from 'The Barber of Seville,' and I had a real little prima donna triumph. Mrs. Long taught the old Italian style of *bel canto*, and I have always felt that had she gone on the operatic stage she would have been a great American dramatic soprano. She had such voice, such temperament! But her husband, of whom she was very fond, died not long after their marriage and begged her to promise him never to go on the stage. She promised, and so nothing could tempt her to break this promise.

"After that I came to New York and studied for a short time singing and elocution, which latter was supposed to be of great value to my efforts at acting. But as I afterwards discovered, memorizing and reciting pieces and trying to make suitable gestures was no way for me to learn to act. I had grown rather fast, was somewhat tired, and so mother thought it would do me no harm to have a rest. We went to Washington for the winter, and there I met a remarkable woman, Mrs. Perkins. She taught deep breathing and concentration. I studied with her and she did much for me. I may say that with her I first began to learn the real way to work, how to fix my mind on one goal and work steadily for that.

"Then we went to Paris. I had the address of a man who was said to be the most wonderful teacher of acting in all Paris, so to him I went. But it was useless. I saw many young students all being taught to act the various rôles in ex-



GERALDINE FARRAR AS JULIET

actly the same way, the same set of gestures,—at just this point they were to cross the stage, at that make a certain gesture,—for no apparent reason except that the rôle was always acted in that way. The only difference between me and them was that many of them made their gestures gracefully, while I felt myself becoming more awkward each day. I simply could not work in that way. I grew more and more stiff, shut into myself. Finally I told my mother that I must stop the lessons. We talked it all over and she said, 'What do you propose to do?' Begin at the roots, I replied, and I did. I trudged miles up and down stairs in following out my new plan, that of observation. When I saw gestures made on the stage I tried to see why that particular one was made, what it was intended to express. I studied great pictures, and if I saw what seemed to me a posture adapted to a rôle, tried to take it. About that time Mr. Doehme, then the husband of Madame Nordica, was in Paris with his wife. We had known them for years, they were good friends of the family, and to him I poured out my troubles. 'Why do you not go to Germany?' said he. 'Go to Berlin and I believe it will be the best thing for you.' He gave me letters of introduction which were of great value to me, and we set out. There I first studied with a most curious, half crazy individual, who, save for the fact that he would not hear of head tones in the voice and was so eccentric, was a remarkable teacher. His method of breathing was wonderful, and I learned much from him. But there came a point when I knew that I must leave him, and began wondering what I had best do next. It was then that my offer of an engagement for the Royal Opera House, Berlin, came.

"The season had been rather dull, the manager was looking for a novelty which he could advertise as such, and he thought I might serve, even were it but for a single evening. He proposed it to me, but I refused. I did not want to sing for at least two years. I had almost decided to go to

(Continued on page vi.)



Anna Held
THE ROLLER SKATE BALLET IN "THE PARISIAN MODEL" AT THE BROADWAY THEATRE

Margaret Anglin and Lena Ashwell in "Mrs. Dane's Defense"

"MRS. DANE'S DEFENSE," by Henry Arthur Jones, was recently the medium of a novelty in affairs theatrical. Originally written for Charles Wyndham and Mary Moore, it proved in reality the vehicle by which Lena Ashwell, now touring America in this piece and "The Shulamite," unexpectedly became famous in a night. Not even the author saw the great possibilities of the part, nor did Sir Charles and Miss Moore, who most assuredly would not have been prevailed upon to stage it had they realized that an outsider was to walk off with the play. Mrs. Dane also provided Margaret Anglin with her first great success, when this gifted young woman was the leading woman in the last Empire Theatre Stock Company; hence the opportunity of comparing the two points of view by two actresses of one part, in which both had made great reputations, provided an unusual and interesting occasion.

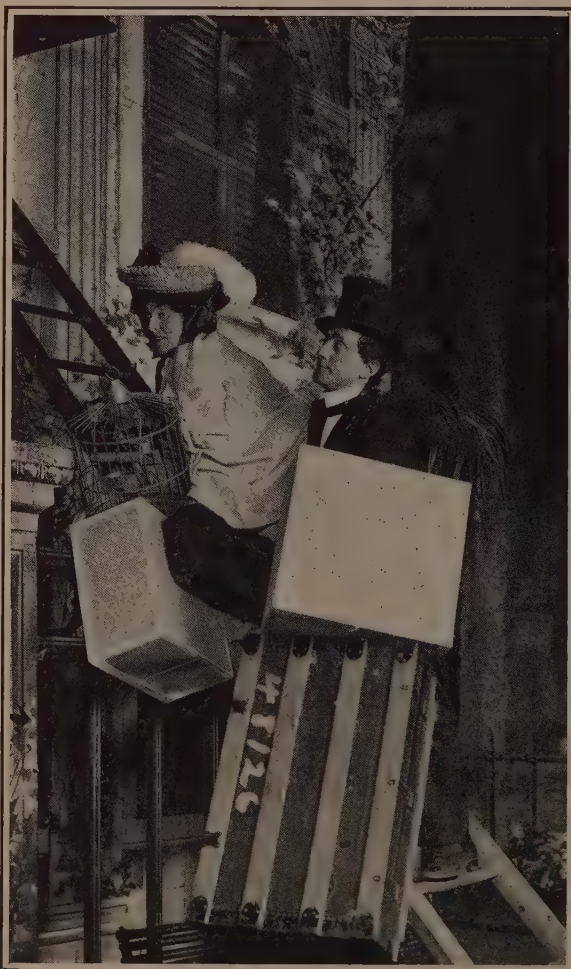
The dominant note in Miss Ashwell's characterization of Mrs. Dane is that of the hunted woman, the woman who having a past behind her, goes through the world in hourly expectation that it is to be revealed and destroy the position she has falsely assumed. This was the compelling feature of Miss Ashwell's Mrs. Dane. She brought it with her at her first entrance, and it never left her for a single breath. It was superb in its cumulative interest, poignancy and dramatic intensity, and when finally Sir Daniel (Mr. Standing) cries to her "Woman, you are lying," the fabric of her defense fell to pieces like the crumbling of a house of cards, and the beaten impostor lay at his feet, dry-eyed and crushed to the earth. A finer exhibition of natural, unaffected emotional

acting of the purely modern school the American stage has not seen in a decade. Duse has never given anything finer.

Miss Anglin's Mrs. Dane was fashioned along different lines. It was more theatrical and studied, albeit in a way just as effective. But one could not help feeling that this was the art, the very fine art of acting, and that fine as it was, this woman was not inside the skin of the part as the other. Moreover, Miss Anglin's Mrs. Dane seemed to have little or nothing back of it. She

meets a situation in Act I, not as if expecting it, but as if it came to her as a surprise, and now she was about to enter into a struggle for her very existence. At this point there was little to choose between the two, and the choice rather favored Miss Anglin. She undoubtedly has the call in her faculty of seizing a dramatic moment with incisive authority. All told, the impersonations were grounded upon two different temperaments. Miss Anglin having the more buoyant nature apparently pitched her conception of Mrs. Dane in a higher key, and Miss Ashwell, with a more subdued, a more intense nature, gave us a Mrs. Dane that seemed the more human of the two.

When it came to the two performances of Lady Eastney, Miss Anglin scored such a triumph as brought the house to its feet in cheers. One must revert to the palmiest days of Ada Rehan, Rose Coghlan, Fanny Davenport, Mrs. John Drew, and that greatest of our comedienues, Agnes Booth, to find a parallel for Miss Anglin's Lady Eastney. It was delicious. It fairly crackled with humor, good heartedness and shrewdness, and the kind of shrewdness that springs from a big heart and a keen intellect. Miss Ashwell was dire in the same part.



Byron

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Stage Memories from Europe

(Continued from page 25.)

Paris and there I spent all the time I had to spare from the management of my own theatre, where I exploited American plays with my English company. My work was all over the theatre, and once I found an inspiration from a dust bin, in which I discovered two portraits. One of Helena Modjeska in her great rôle of Adrienne, the other of my countryman, Edwin Booth, as Iago. This trivial incident helped me a great deal at that time over many obstacles. They inspired me to work.

In Paris I was enabled to watch rehearsals at the Porte St. Martin of a certain great actress in a new rôle. Imperative and strict at most rehearsals, I was surprised one morning to find her laughing continually without any apparent cause. After rehearsal she confided to me, that the day previous her "Little One" had had good luck at Maison Lafitte, and so had purchased some yearlings, and had them brought back to Paris late at night to show them to his mother. But where could he stable them? The great actress, as is well known, amongst other hobbies, was quite a talented sculptress. She had then a large "atelier" in the courtyard of her home. So the indulgent mother, at one in the morning, had all the models and other appurtenances cleared into another lodging place to give room to Maurice's yearlings, hence the laughter.

From Paris I went to Vienna, where I met Madame Valtras. She had also retired from her greater glories. This wonderful Austrian actress was sought from all quarters of Europe as a teacher of dramatic art by royal amateurs. One of her pupils was Prince Marc Antonio Colonna, whom I afterwards saw in an amateur performance of "Angelo," the cast being headed by Tomasso Salvini. Prince Colonna used regularly to visit London, and once, I remember, after my performance of "La Cause Célèbre," invited me to visit the theatre at Meiningen to study the groupings, etc., of this famous company. It was one of the most useful and pleasant experiences of my life, and I regard this theatre as the most splendid tribute which a layman could pay to our art.

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Interview with Geraldine Farrar

(Continued from page 27.)

Italy, and I did not know German. 'Would I not like to sing with the opera house orchestra at a rehearsal?' Oh, yes, that I should love to do. So it was arranged. I learned enough German in the ten days intervening to sing in that language, although I have often thought that my German must have shocked their ears. I sang Elsa's music in 'Lohengrin' and the Bird Song from 'I Pagliacci,' and the conductor was Dr. Muck. 'Well, when I left the opera house that day,' said Miss Farrar, musingly, 'I had signed a three years contract with the management. "It was after I had begun singing there that I went to study with Lilli Lehmann, and then I knew that I had found the teacher I had been looking for. She is wonderful! I told her my troubles, my ideas, and she sympathized with them. I wanted to think out my interpretation of a rôle, do it, and then be criticized for it, but not begin with everything all planned out for me. I could carry out my plan with her, and the lessons were a delight. I would go through a scene as I had thought it out, and at the close she would criticize it. That was good, that was bad, drop it, now we will do it all over again.' One can develop with such a teacher. Our lessons were most amusing, too. Madame Lehmann's language is always forceful. 'Don't yell, don't squeak, sing!' she sometimes cried out, or: 'Never make a gesture that does not mean something, that you cannot give a reason for.'"

"And so prior to that début you had never had any actual training in dramatic action?"
"No, none that helped me. I am constituted in this manner: I must learn from actual stage experience. There, where there is no opportunity to repeat a scene, where it must be right the first time, or be condemned, my wits sharpen, I am stimulated to effort. I feel, too, that individuality is everything. I do not want to imitate. At first people said I made sweeping gestures, unlike anyone else, that I tried to take the poses of old paintings, etc., but after a while they let me alone, and seemed to like my ways.

Those who have heard Miss Farrar in Berlin testify to the enthusiasm which that city displays towards her. She is here only on a leave, and returns to Berlin at the close of the New York season. For four years she has been granted leave for the Monte Carlo season and is enthusiastic over that beautiful spot.

"One is never tired there," she remarked. "I do not know what it is, but one never seems to need sleep either."

"Are you a gambler?" I asked.
"Oh, yes, a desperate one, and I always lose," was the cheerful reply.

Many of the members of the Conried company are old friends, and Miss Farrar had sung with almost all the principals of the cast of "Romeo and Juliet," as given here on the opening night.

ELISE LATHROP.

Use of the Word "Atmosphere"

(Continued from page 10.)

palm leaves, bayous, the smell of magnolias, nor an inch of hanging moss. These were simply truthful emblems of the South. Atmosphere means the ingenious arrangement of natural forces to produce conviction; an arrangement that persuades the auditor that what he sees, hears, and feels, is real.

This most desirable effect cannot be produced by author, actor, or manager, alone. It is composite, the true ART of the theatre, and to be created only through the happy conjunction of all the forces in the theatre under the most skillful direction.

In the novel, "atmosphere" depends upon pages of description that suspend the story. By the use of words and illustrations the author must make his appeal to the imagination of the reader. Not so in the theatre. Its greatest effects are produced without words, or parallel with them. Through eye and ear, with graded light, harmonious color and form, sympathetic sounds, it arouses the emotions, while words reach the ear and understanding. This is "atmosphere."

The term has come to stay and ought not to be quoted, but its application and meaning should be positive. It should not be used to distinguish one class of plays from another. No play devoid of it is a good play. It cannot be created in a badly composed play, many good plays fail for the want of it. It should be the highest term of commendation at the command of the critic because it is the reflection from the mirror that the theatre holds up to Nature.



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How a Dramatist Writes Plays

(Continued from page 16.)

When I met him first, he was nervously and eager and uncertain. Now he is un- ably certain—certain in a modest, likable that he will go on doing his sort of work in ay that is natural and best for him. there a law of success and failure?" I asked. ot in playwrighting," he answered. "There, as ething else, hard work tells, but as to what lease an audience and what will not there absolute knowledge. Rather it is a matter oods and tenses. That which will delight will disgust there. What then displeased, leases. We do not know; we can only

For six months Clyde Fitch lives the life of the e. He rehearses and attends his own and authors' first nights; he meets players and of their art and themselves and the plays want him to write for them. Never for those onths is the odor of back of the stage out s nostrils. Early in the spring his work is and he is tired.

He takes ship and for six weeks travel and rest meet persons who know or care nothing about theatre," he said. "I forget the theatre and

That is my spring mental house cleaning. I have rested and the desire to write comes me I go to some small hotel in a village of ce or Italy and write my next play. I write f doors under the trees, always with a writ- ad resting on my knees or some impromptu Most of 'The Truth' I wrote floating in a gondola in the Grand Canal in Venice. ondolier went to sleep and we floated about ay, I scratching away at the pad on my

His aim, Mr. Fitch says, is to go on as he has doing, writing into plays as dream children come to him, writing them as well as he can hoping for the best for this offspring of a lor.

His eyes waxed dreamy, the look of alertness he modern air fell away. He rested com- ply in a high-backed Venetian chair. The a of the Doges again drifted through the in- ner's brain.

ADA PATTERSON.

Russian Artiste an American Star

(Continued from page 13.)

them wrong and the improper tone of inflec- might become fixed upon my mind and I not forget it."

ne, Nazimova's face lighted when she was for her opinion of dramatic art in America. ould it be well for me to criticize my Ameri- cians?" she said. "I do not wish to, for I them. But from my acquaintance with the ods of acting in Europe and in this country uld say that comedy is the natural element merican actors. Their comedy is so delight- natural. French comedy is pleasing and yet is an artificial note in it. American comedy perberly natural. Americans are the best dians in the world. But drama—" she d that she might say gently what was in her hts. "Emotional work is contrary to the t American temperament. We Russians t the better temperament for it. We are choly. For some reason—'whenever—' an ican player speaks of love it is in a sing- He does not play love scenes well.

ut perhaps his view is mine, that love is not ly thing in a woman's life. 'I rebel against ernal love theme in the drama. Always the n represents love. I would rather play a n like Hilda in 'The Master Builder.' That studied for a year.

am sorry for Hedda Gabler. I understand Anyone would have done what she did, in lace. Her mental condition was affected by physical. She was for a time insane. The sh language is particularly adapted to 'Hed- abler.' I could not have made her so cold tern in Russian."

hour's conversation with and study of this me adopted star is stimulating. One is in ation with a mind brilliant as a diamond, a rament Oriental in its possibilities, yet mar- sly subdued. In retrospect the hour is e, for in all of it this great emotional actress, no gesture. No convent student is freer every-day habits of gesticulation.

reads plays almost incessantly, for in Feb- , if a play has been found, she will attain mmit of her ambition. She will appear as nglish-speaking actress in an evening bill.

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Stage History of Famous Plays

(Continued from page 20.)

and Miss Kate Rorke presented the piece Balmoral.

In America, Lester Wallack was at the Tenth Street Theatre around 1877. He was noted for his readiness to accept whatever play he could find of English make, which had already proved success. At his command, he had an excellent company, and for it he now procured Sardou's "Dora," in its garbled state.

"Diplomacy" was first acted in this country April 1, 1878, with a cast comprising Wallack, Henry Beaucherc; H. J. Montagu as Julian; Coghlan, as the Countess Zicka; Sara Stevens Lady Fairfax; Maude Granger, as Dora; M. Ponisi, as the Marquise; and Pearl Eyttinger, Minon. The acting was of an exceptional order but the drama itself, failed to make the strong appeal that had been expected. For years, Coghlan remained the Countess, whenever revival of the piece took place. In 1885, Wallack again presented "Diplomacy," Herbert Kelcey and Anna Robe being in the cast, and with this company went to Boston, where he opened at the Plymouth Theatre on May 11. In that city, it was again given in 1886 and 1887.

On March 13, 1893, Rose Coghlan took the part to Miner's Fifth Avenue, with Sadie Martinot Dora, and Frederic de Belleville and John Sullivan in support. The following year, the company included the name of Maxine Elliott. In 1899, German version of "Dora" was presented at the Irving Place Theatre. The company that appeared on May 16, 1898, included Edwin Arthur Edgar L. Davenport, Una Abell, and Mary Baker. Since then, the cast of greatest importance was the one given at a "star" revival "Diplomacy" at the Empire Theatre, on April 1901. The *dramatis personæ* were Henry Beaucherc, William Faversham; Julian, Charles Richmond; Orloff, Guy Standing; Countess Zicka, Jessie Millward; Dora, Margaret Anglin; Marquise, Mrs. Whiffen; Lady Henry Fairfax, Ethel Hornick; and Minon, Margaret Dale.

The interest attached to such a presentation was centred more in the players than in the play itself. A curious instance of a persistency in viewpoint is to be found in the critique of William Winter, who saw the first, even as he saw the production of "Diplomacy." After a lapse of twenty-three years, his opinion remained unaltered, and save for a paragraph concerning individual players, he duplicated on the morning of April 16, 1901, the criticism he had written on the morning of April 2, 1878.

The play has now passed into stock and vaudeville. It is interesting, but not sufficiently so to stamp it upon recurring generations. "Camille" stagey as it is, deals with a type of character which is, emotionally, a large outlet for acting. It is not so dependent upon situation, *per se*, "Diplomacy" is. When we think of the latter, we have no distinct type to remember; but it is otherwise with "Camille." Mr. Winter sums up the entire drama in two sentences: "The original is in the web of the intrigue. . . . The foil . . . is more admirable than its substance."

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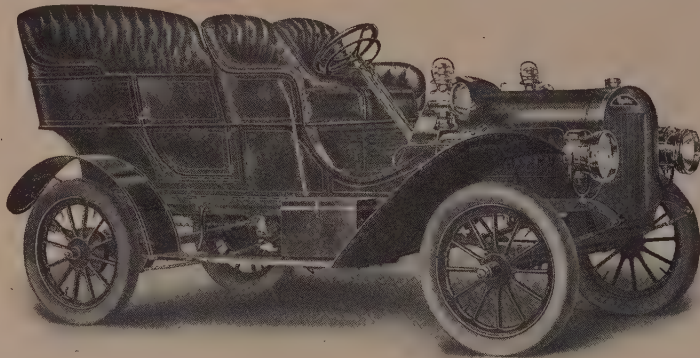
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t the Opera

(Continued from page 9.)

likely that in this time she will correct her and then the world will hear a wonderfully ul voice. The exacting New York public ed some great singers in their careers, and t unlikely that Miss Farrar will develop her to the utmost in this community.

sière, a new French tenor, sang the on this occasion, which was also his an début. He is an honest singer, his voice anly quality, and he is a fair actor; but inner shadings he seems to know little, deal-ther in obvious effects than in subtleties. e is a valuable addition to the forces led at the Metropolitan, especially as the French tenors is said to be rapidly be-extinct. A new French conductor was on this occasion, M. Samuel Bovy, and he a very sane conductor, honoring the tradi-nd getting results from the orchestra. The ra of the Metropolitan is vastly improved ason, the weeks of rehearsal before the g of the season having brought this body of to a point of refinement unusual with an ouse orchestra in this city. Save Simard, omer who sang Mercutio, the other princi-ere the same, including Plançon, Journet, and Bars.

Bohème," on the second opera night of the reinstated in the hands and ears of his men the tenor Caruso who had been ac-of flirting within the precincts of zoology d unceremoniously been hauled before a f justice. This incident was magnified into almost international importance, and when or appeared in "La Bohème" a verdict of ad been uttered against him by a court of He was a nervous man until the applause yelling of his countrymen fell like solacing upon his ears. That ended the matter so the public was concerned, and the Caruso as forgotten: Caruso was once more a and not a human being. And as a tenor brated his triumph. He showed traces of sness in his singing that night, and these ed obvious for some time afterward.

rich, brave and lovable woman, had stood by her colleague during his hour of tor-appeared as Mimi that night, and sang as can sing and as scarcely she ever has ore, her exquisite singing and her marvel-rousing her public to highest appreciation. Journet and Alten sang their familiar rôles charming work, which on this occasion was a model performance. The chorus at the olitan is new this season and sings with animation and with more laudable musical ons than the old one did.

nsel und Gretel," the apotheosis of ginger-was the suitable feast for Thanksgiving ring the thoughts of the mere mortals away rkey and cranberries. It was a good per-ence—the "Haensel und Gretel," of course; ere was a new Haensel in the person of Mattfeld who sang well and acted satisfac-Alten, Weed, Homer and Goritz filled ormer parts, while Alfred Hertz, into whose t hands this score had been restored, con-with loving care for the beauties of the

nhäuser" had an excellent performance a ights afterward, and served to introduce two ngers, Fleischer-Edel and Carl Burrian. ormer is a soprano who has a good voice ts with logic. Her Elizabeth was very ing. Burrian is a good tenor, whose enun-is wonderfully good and who lends this eat dramatic meaning. Miss Fremstad nd acted a Venus that was sheerly ravish-

ew Italian barytone, Stracciari appeared in ata" and was rather unsatisfactory, while tenor, Soubeyran, sang for the first time e rôle of Romeo. It would be kindness to ver this tenor's singing.

second week of opera at the Metropolitan t two novelties—Giordano's "Fedora" and burg's version of Berlioz's "La Damnatio-ist." The former of these two works intro-to us Lina Cavalieri, a beautiful woman lithe figure and an unusually inadequate Her acting is undramatic, but she is good t upon. In fact her beauty appears to be peratic *raison d'être*, as the opera stage all too few beautiful women. "Fedora" is less opera, with as little music as possible th thinner scoring that one would have be-possible for any member of the "young school of composers." The libretto follows es of the Sardou drama, but what is effec-the play is lost in the opera, and the music nearly great enough to redeem the work.



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"La Damnation de Faust," on the other hand, is a masterpiece. In addition to this its production at the Metropolitan is a gorgeous one, the spectacles presented being among the most beautiful ones seen on this stage. The scene of the Vale of Roses is wonderful in its delicacy of coloring, and the dance of the nymphs is artistically done by the "flying ballet" imported for this production. The scene of the Ride to Hell is impressively presented, with its hideous, Dore-esque panorama.

But even with this welter of opera the serious business of concerts and recitals has not been neglected. The big orchestras have not only pursued their schedule with resolute precision but even have given extra concerts, lest some portion of the musical public escape them. So the Philharmonic Orchestra and the Russian Symphony Orchestra engaged the Hippodrome for a Sunday afternoon and evening respectively. It is a cruel experiment to loose the sound of even a big orchestra in that limitless space, and the result has little claim for artistic consideration.

A keen disappointment also attended the first Philharmonic concert, for the programme, save the solo number and the Tschaiowsky Symphony No. 5 did not present the orchestra nor its leader Safonoff at their best. The soloist was the pianist Josef Lhévinne, the Russian pianist, who had hearing here last season for the first time. On this latter occasion he played the familiar Rubinstein D minor Concerto and emphasized the opinion that he is a most brilliant player, equipped with an ample technique. There were moments in his playing of the work when he seemed to drowse over the sentiment of it, but in other episodes he was impressively effective. About a week afterward he gave a recital at which his brilliancy was heard to still greater advantage and when his singing tone counted for even more.

Among the numberless other affairs the recital of Sembrich stands out as a thing to remember, having been one to enjoy at the moment. Her recitals are annual affairs, and Carnegie Hall is packed to its capacity each time. On the most recent occasion Sembrich was in especially good voice. She has been so much praised for her vocal art that even a mention of her recital simply resolves itself into a repetition of superlatives. Also was her programme a marvel of artistic ingenuity and balance. The Sembrich song recitals bear the unique reputation of being classed among the few events of the musical season that even the New York music critics enjoy. Somewhere concealed in this statement there is a compliment.

The New Warfield

(Continued from page 6.)

was a rabbi. When the boy was seven years old they came to America, and established their home in Winnipeg. At twelve years of age the boy ran away from home. He secured work in the studio of a local artist. His work was to sweep the floors and answer the door bell, and for these services received three dollars a week. This employment lasted until the pupil was found making a crayon reproduction of his grandmother's photograph, a crayon so excellent that his employer discharged him to remove a dangerous competitor in his profession. The boy went to St. Paul and persuaded the managers of the Bodega Music Hall to let him sing a song, "The Passing Policeman." For this privilege he received six dollars a week, and when he added some business to his turn received eight dollars. He remained there a year. He became discouraged when, as the hind legs of a baby elephant, he was too active to please the comedian who manipulated the front legs of the mimic pachyderm, and the comedian, divested of the elephantine wrappings, convinced him of his disapproval by kicking him. He sought employment in a clothing store, where for a year he tried to make himself believe he was born to mercantile pursuits. But the lure of the stage made him forgetful of its vicissitudes and he found himself in Nashville, during the Exposition, working for a tent manager, who put on twenty performances a day and employed a barker after the manner of the lesser Coney Island managers. He remained at Nashville for a year dancing and singing and acting in the cafés of that city, then proceeded to Louisville, where he received his rough training in burlesque in the same class of places. To Buffalo he went next in the wake of the Exposition, and while there was engaged for "The Stroke of Twelve," in which he played two years. In Chicago he saw David Warfield twice, with the Weber Field forces. Thus he saw the great interpreter of the gentlest Jewish traits, who, he declares, is the greatest actor in the world, and whom he imitates phenomenally, but three times. Eventually he played in The Trocadero, in Chicago, himself, in the Warfield line of parts. Then came "Wine, Woman and Song," and then the Shuberts, who plan for him a luminous career.



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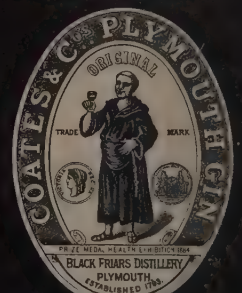


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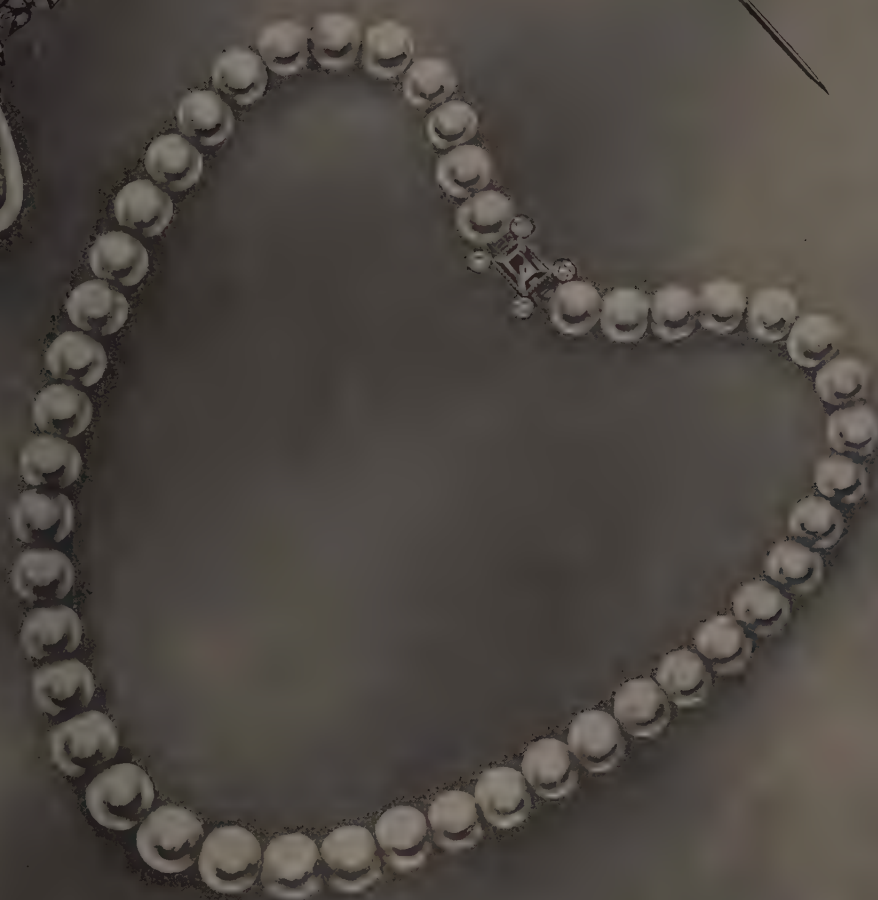


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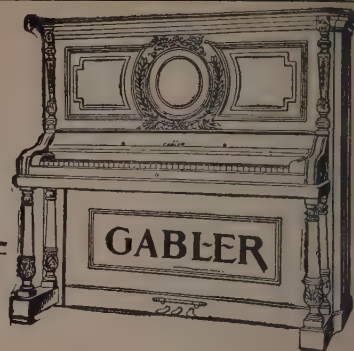
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The Current Plays

(Continued from page 6.)

minutes somewhere in it that are tedious, it is one of the busiest plays in the matter in that our stage has seen for many a day. The story concerns the attempt of a money man and a city boss to obtain a perpetual for a city railway enterprise. In order to do this, they must have control of the mayor. The action is approaching. In a conference between the two scoundrels they decide that they will get a young man who is in love with the daughter of the rich conspirator. Perhaps the strength of their confidence that they can use him as a tool is not sufficiently worked out. The fact is that the young man would do any nothing in order to gain the girl is plumped up with sufficient to say that there is something wrong, and wherever there is anything tech- nical, tedium sets in. The young man is a mayor and is to marry the girl. When the mayor's veto stands. This mere outline which suggests the main action, at once suggests the striking scenes; and the action in detail con- sists of these striking scenes fill the play with unexpected turns and strong situations. It is essentially a character play. Frederick Fawcett plays the part of the conscienceless, brutal, city boss. In appearance, in manner, in every thing, and in all that he says he represents a man who is true, in spite of a certain exaggera- tion. George Fawcett, as one of the minor bosses, is the part of a politician who happens to be in touch with the blustering party leader, and is a man of a certain type, but as much of a rascal as the other. He keeps his district in hand by picnics, and exercises a kind of guardianship over the people. Mr. Fawcett is a capital actor, and his natural methods and his work is entirely effective without that strain at which constitutes "acting."

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Waring, H. B. Warner; Guy Weems, Earle George Brunt, Reuben Fax; Tommy Weems, Donald Gallagher; Mrs. Waring, Ada Dwyer; Myrta Wolton, Sara McVicker; Ruth Carney, Isa- bella; Teresa Weems, Ruth Abbott Wells; Sylvia Langor Robson.

Witnessing a new Clyde Fitch play one finds himself hesitating whether to believe the worst play or the best play he ever wrote. Speaking with entire seriousness. There is a reason for this indecision. There can be no question about his mastery of his art in cer- tain essential particulars. In the matter of the first episode he has no superior. His work is there, and his weakness is there. His work of detail and incident seem to be ex- ceptional. This play written for Miss Eleanor Robson has a number of charming episodes of which we are inclined to believe that the best of these children and the incidents in which they figure may have existed long before they were ever thought of writing this play. We wholly condemning his methods, only ex- cepting what it plainly is. What is the result? We remember these episodes perhaps much more than he remembers what the play was. A silly, gossiping, ambitious-to-marry old woman sits off her coiffure in the room of the girl who is pretty much everything, revealing com- plicity of hair, provoking laughter and some of the judicious and all the unjudi- cious. We remember that incident, but you do not remember what it had to do with the play. Doubtless Mr. Fitch knows his craft and he produces these little episodes with technical skill, connecting them with the action in a very way at the moment, but the episodes are not in the plot. In all likelihood, Mr. Fitch writes plays of great virility if he chose to. He knows his audiences their money's worth, and his dramatist seems to be able to do ex- cept what he does, it would be unfair to quarrel with him. There are some strong scenes in this play which lack cogency because there was no round off all the plot while the children

turns on Miss Sylvia Lang's love for the young lawyer whom she is about to marry,

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but who throws up her suit because of the information that her brother-in-law gives him, making him believe that he would expose a scandal in the family if he continued it. This brother-in-law wants to marry Sylvia, but in the end the young lawyer brings home to him certain rascalities and gives him a ticket in one direction, only on condition that he remain at the terminal point of that journey and never return. While some of these scenes have strength, too much has happened off-stage to permit them to be as effective as they should be. It is perfectly clear what the play is about while you are witnessing it, but the scenes fail sometimes to leave that impression of reality which is necessary with a genuine play. In the lighter scenes we have incomparable naturalness and deftness in the depiction of character, and abundance of comedy. The young lawyer lives with his old mother, a woman of great simplicity, not at all used to the mode of life of the young widow whom he is about to marry. We have a capital scene in which Sylvia visits the home of the young lawyer and his mother. It is not alone that the comedy is true, for here, as elsewhere, we have touches of pathos that are very genuine. Mr. Fitch's sincerity, consequently, cannot be doubted, in episode and episodic touches he sees with the eyes of the heart; but there is too much trickiness about his work, a trickiness that gives the air of insincerity. Miss Robson in the part of Sylvia, exercises her persistent charms of personality.

LIBERTY. "SUSAN IN SEARCH OF A HUSBAND." Adapted from a story by Jerome K. Jerome by Eugene Presbrey. Produced November 20th, with this cast:

Lord Rathbone, H. B. Warner; Horace Greenleaf, Ernest Mainwaring; "The Doctor," Reuben Fax; Dolove, A. G. Andrews; Robina Pennicquie, Isabel Irving; Elizabeth Raffleton, Ada Dwyer; Mrs. Mulberry, Essex Dane; Susan Gambett, Eleanor Robson.

This little piece lacked probability and truth, but it afforded some diverting scenes, employing a capable company in characters that were better in conception and in the acting than the play itself. While the piece could hardly be taken seriously it was worth seeing for the drolleries of a character played by Reuben Fax, one of the best character actors we have. Miss Robson represented a young American woman who was separated by accident from her husband, a sailor, immediately after their marriage, several years elapsing before he turns up again. She, under the stress of circumstance, becomes a chambermaid at an inn in Wales. Robina Pennicquie (Isabel Irving), also an American girl, happens in at the Inn. In the Inn, while exchanging confidences, it develops that the Pennicquie girl has encountered a Lord Rathbone "on the boat," and that she expects him to follow her. He is no other than this utterly impossible husband of Susan, who did not or could not go in search of him a few years before. She contrives a plan to go in search of him when he arrives. That would seem to be a simple matter, but it is even simpler than you may suppose. She simply changes places with the servant girl and becomes the fine lady, and the other American girl becomes the maid. That is plain enough; but after the arrival of the sailor lad who has become Lord in the meanwhile, the complications become less clear. It is somewhat difficult to state the case. The complications may be mathematically correct, but an intelligent audience is hardly willing to accept them as real complications at all. He does not recognize her at first. If not, why not? The Pennicquie girl is jealous of her bosom friend. If so, why so? The impossibility of the situation makes the play impossible as a consistent comedy, but it permits some farcical scenes that are telling.

It was followed by a little play in one act by Clotide Graves, entitled "A Tenement Tragedy." A girl who has been misused by her Italian foster-father and mother, ignorant of the meaning of a brief period of her life, marries an honest young coster, the play being of the London slums. An anonymous letter advised him of the facts. He goes out to seek her betrayer, who, with his wife,

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visits the girl; the Italian foster-father, after slashing her with a leather strap has a knife thrust into his heart by her for his pains. The story is almost identical with one in actual life recently revealed in New York. This play failed to reach the point of full sympathy. The tragedy is too sordid, but it has one striking and novel effect.

DALYS. "THE BELLE OF MAYFAIR." Book by Charles H. E. Brookfield and Cosmo Hamilton. Music by Leslie Stuart. Produced December 3, with the following cast:

The Earl of Mount Highgate, Harry B. Burcher; Hon. Raymond Finchley, Van Rensselaer Wheeler; Sir John Chaldicott, Bart. M.P., Richard F. Carroll; Comte De Perrier, Ignaccio Martinetti; Princess Carl of Ehbrenstein, Irene Bentley; Countess of Mount Highgate, Honore French; Lady Chaldicott, Jennie Opie; Julia, her daughter, Christie MacDonald; Pincott, her maid, Bessie Clayton; Duchess of Dunmow, Valeska Suratt; Lady Jay, May Hobson; Lady Paquin, Elinora Pendleton; Lady Louise, Margaret Rutledge; Lady Lucille, Hattie Forsythe.

This latest imported English musical comedy, a modernized version of "Romeo and Juliet," with the required "happy ending" has bright catchy music, as might be expected from the composer of "Florodora" some decidedly funny lines, and promises to be a success. It is much better than other British importations of its kind. The attractive daughter of a knighted and vulgar tradesman, is loved by the son of an impoverished earl. The two fathers are sworn enemies, who lose no opportunity for exchanging hostilities, so parental objection is violent. In due course of time, and for no especial reason save that of satisfactory ending, parental consent is obtained chiefly through the friendly offices of the princess (Irene Bentley) who advises the maiden to declare that her suitor no longer wishes to marry her, whereupon her irate father declares that he shall, and the earl orders him to do so for reasons obscure to the audience. Irene Bentley made a charming princess, and sang her song, "The Weeping Willow" so effectively that she was warmly encored. Christie MacDonald was dainty and pleasing as Julia and Bessie Clayton, in a maid's part gave her "doll dance," with remarkable contortions which always seem popular with New York audiences. Miss Clayton has the ability to be a really fine dancer according to classic traditions, and it seems a pity that she should turn her talent towards the grotesque. The four principal men were excellent, Martinetti making the most of a part smaller than his ability demands. The English ladies of the chorus, and the showgirls were with few exceptions anything but highborn and refined in appearance, however, and anyone of the "Gibson Girls" would have looked the part better than Miss Suratt, to whom the song, "Why Do They Call Me a Gibson Girl?" which is sure to be popular, was entrusted. She has neither the voice, nor the appearance needed.

NEW YORK. "Mlle. Sallie." Musical comedy in two acts. Book by Robert B. Smith, revised by Geo. Totten Smith. Music by Raymond Hubbell. Produced December 3d, with this cast:

Mamselle Sallie, Katie Barry; Jonathan Joy, John Slavin; Professor Marrow, Geo. E. Mack; Muriel Oliver, Florence Quinn; Mme. Elaine, Agnes Finley; Marco Bozaris, Wm. P. Carleton, Jr.; Anthony Oliver, Sydney de Grey; Emile Martell, Jack Henderson; Mme. Woodbury, Della Niven; The Mysterious, Jos. Monahan.

Since musical comedy has become an industry and not an art, we find managers turning out each month productions in the prevailing fashion. We had a run of sextette-operas, following "Florodora," operas of beasts, bird and fish after "Woodland," and any number of unnamable creatures in the style of the beloved Straw-man and Tin-man of "The Wizard of Oz." The latest fashion has been the exploiting of the maid. There were milliners in "Veronique," manicure-girls in "The Social Whirl," "The Dairy Maids" are coming and Mlle. Sallie, ladies' maid and hairdresser, is here. In these conventional music-shows, admixtures of choruses, and song and dance specialties, shows in which we expect to see and are not disappointed in having, old friends reappear, it is the personality of the leads that counts. In this respect Mlle. Sallie is especially fortunate. The success of the opera must be accredited to Katie Barry and John Slavin and not to the hairdresser herself, who would be a very commonplace young person had the rôle fallen in less competent hands. Katie Barry has an infectious laugh and most contagious humor, while John Slavin is irresistible with his expressionless face and drole manner. The plot, if the slight story may be so dignified, concerns the losing and final recovery of two lockets which determined the ownership of an estate in Thessaly. Some of the music was tuneful, two of the favorite songs being "Love is a See-Saw" and "Whistle When You Walk Out," the latter being carried out literally. The choruses were conventional and none too youthful. There were bright lines, but even these needed the healthy fun infused into them by the two principals, who deserve all praise for carrying the play a certain degree of favor.

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The Theatre Everywhere

FROM OUR CORRESPONDENTS

Chisholm, Kan., Dec. 7.—Maclyn Arbuckle was here in the County Chairman, the best play of the season. Corcoran played a return engagement in "The Free- of Suzanne." Jane Kennard had very bad weather, made a very good impression in "The Toast of the Town." "The Townsman," an opera by Mrs. Jessie L. Mary Pfeiffer, of St. Joseph, Mo., and proved quite success, the music and choruses being very good.

CHAS. SEIF, JR.

Atlanta, Ga., Dec. 8.—The patrons of the Grand are giving a feast of good things in the amusement line, thanks to Manager DeGivie, who is determined that Atlanta shall get the very best attractions to be had. The notable offering during the past month was the farance of Olga Nethersole, presenting "Adrienne Le-reur" and "Sapho." The productions were superb very particular. Dustin Farnum in "The Virginian" proffered as a Thanksgiving attraction, and the fact the house was sold out for all three performances is sufficient evidence that he is a favorite here. "The House" as presented by Otis Skinner, was well received. The Walsh played a return engagement, presenting "Kreutzer Sonata." At the Bijou some good attrac-tions have appeared, Geo. Sidney in "Busy Izzy's Vaca-tion" being perhaps the most popular. The Walter S. Irwin Stock Co. are being well received at the El-dorado, and are making this new theatre very popular. The company is a good one and the plays are put on in style.

D. E. MOOREFIELD.

Austin, Tex., Dec. 5.—"The Clansman" played a two acts and matinee engagement; standing room was at premium. "Parsifal" drew a very large house the evening Monday night. "The Sultan of Sulu" on Tuesday was well received. Al. G. Field's Minstrels on Wednesday displayed the S. R. O. sign. Blanche Walsh in "The Woman in the Case" on the 6th drew a fine house. "The Toast of the Town," with Jane Kennard in the title role on the 8th did well, and "Simple Simon" on the 9th packed the house. "It Happened in Nord-land" on the 12th attracted a large house.

R. H. SMITH.

Baltimore, Md., Dec. 10.—George Fawcett, who once operated Albaugh's as a stock house, will shortly be at the theatre on the same lines. At Ford's DeKoven's "The Student King" was warmly received. "Mr. Hop-son" was also given a good reception. The much talked "As Ye Sow" was rather coolly received. "Mrs. Giddens of the Cabbage Patch" is playing here. At the Grand, "The Belle of Mayfair" charmed large audi-ences, and Mary Mannering in "Glorious Betsy," a play with an additional act to "Peter Pan," which, with its close, was closely with Baltimore associations and the his-tory of one of Baltimore's most prominent families, drew a complete success. The damp atmosphere of the night in the Rain, in which we saw Willie Collier who way deteriorated from the cordial reception he has enjoyed in our city. Last, but not least, came "The Girl Who Looks Like Me," and she pleased our audience so well that the great capacity of the Academy taxed nightly during her stay.

HARRY A. JARCKSCH.

Boston, Mass., Dec. 8.—The first night of Belasco and his "Rose of the Rancho" at the Majestic was the first of a really remarkable demonstration from the audience. The second premiere was that of a play, an additional act to "Peter Pan," which, with its close, was closely with Baltimore associations and the his-tory of one of Baltimore's most prominent families, drew a complete success. The damp atmosphere of the night in the Rain, in which we saw Willie Collier who way deteriorated from the cordial reception he has enjoyed in our city. Last, but not least, came "The Girl Who Looks Like Me," and she pleased our audience so well that the great capacity of the Academy taxed nightly during her stay.

HARRY A. JARCKSCH.

Bridgeport, Conn., Dec. 9.—The business at Smith's theatre has led the state. Nov. 12 Raymond Hitchcock "The Galloper" to a large audience. Nov. 14 "As Ye Sow" to good business. Nov. 13 Creator was booked a protest from the ministers regarding Sunday was cancelled the engagement. Nov. 22-24 "Cross Lots" local cast to S. R. O. houses. Nov. 29 Dan Sully "The Matchmaker" to capacity business, matinee and night. Dec. 6 Miss Nance O'Neil returned in "The Sor-sor," and appeared to a much larger audience than weeks before. "The Clansman" is booked and the casts from the ministers are many, but the Mayor refused to interfere and Manager Smith says the theatre will be given.

ROBERT M. SPERRY.

edar Rapids, Iowa, Dec. 7.—Miss Nora O'Brien made very strong impression on Cedar Rapids player-goes Ethel Barrymore's role of "Sunday" Nov. 9. Knox son in "The Land of Nod" Nov. 12, drew a fair and pleased with his work. Miss Alice Dovey new laurels here in "The Vanderbilt Cup," second pany. The perennial "Prince of Pilsen," with Jessy drew, drew as large a house as ever. Miss Albertine son was chief in his support. Gus and Max Rogers "The Rogers Bros. in Ireland" Nov. 21, drew a large house. Miss Adelaide Thurston, the actress who fol-lowed Maude Adams in "The Little Minister," did what considered here some of the best acting of the on in "The Girl from Out Yonder."

L. H. MITCHELL.

Charleston, S. C., Dec. 10.—Otis Skinner in "The 17," Ben Greet's English players in "The Merchant Venice," Dustin Farnum in "The Virginian," and Gilmore in "At Yale" were the chief, and most notable of the dramatic attractions here during No-ber. "The Isle of Spice" and "The Royal Chef" drew well. Miss Helen Grantly closed her season in Channing Pollock's "The Little Gray Lady," Beauty and the Beast" will be the Christmas at-tion in Charleston. A vaudeville show by the cream Charleston society's talent was given on the 7th, the house taxing the capacity of the Academy of Music.

T. GLOVER ALSTON.

Charlotte, N. C., Dec. 8.—Florence Davis in "The 17" was well received. "The Virginian," with Dustin Farnum, played to the capacity of the Academy. "The Student King" was warmly received. "Mr. Hop-son" was also given a good reception. The much talked "As Ye Sow" was rather coolly received. "Mrs. Giddens of the Cabbage Patch" is playing here. At the Grand, "The Belle of Mayfair" charmed large audi-ences, and Mary Mannering in "Glorious Betsy," a play with an additional act to "Peter Pan," which, with its close, was closely with Baltimore associations and the his-tory of one of Baltimore's most prominent families, drew a complete success. The damp atmosphere of the night in the Rain, in which we saw Willie Collier who way deteriorated from the cordial reception he has enjoyed in our city. Last, but not least, came "The Girl Who Looks Like Me," and she pleased our audience so well that the great capacity of the Academy taxed nightly during her stay.

CHAS. SEIF, JR.

Chattanooga, Tenn., Dec. 6.—William Faversham played the bit of this season in "The Squaw Man" play-ing to standing room. Otis Skinner in "The Duel"

created a good impression. Amelia Bingham brought an excellent company to the Chattanooga Opera House on Nov. 24th in "The Lilac Room." Blanche Walsh and her company did excellent work on Nov. 28th in "The Kreutzer Sonata." Olga Nethersole in "Sapho" was greeted by an immense audience on Dec. 1st and evoked much enthusiasm. "It Happened in Nordland," Arthur Dunn in "The Little Joker," "The Isle of Spice" and Harry Bulger in "The Man from Now," were the fore-most musical comedies of the past month. "The One Woman," Mr. Dixon's play, was also presented.

A. F. HARLOW.

Chicago, Ill., Dec. 11.—The weather is mild, the city crowded with ante-holiday visitors, and theatrical busi-ness is excellent. Following a return engagement of Dixey in "The Man on the Box," Marlowe and Sothern opened last night at the Garrick in "John the Baptist," to a most enthusiastic reception. Both are tremendous favorites here, and the limited two weeks' engagement in repertory, including Jeanne D'Arc, "The Sunken Bell" and "Hamlet" will prove all too short. Henry B. Irving followed last night in repertory, opening with "Mauricette" and "Markheim." No player was more beloved in this city than the late Sir Henry Irving, hence the son's reception was cordial. An event of interest transpired at Powers' in the revival of Gold-smith's "She Stoops to Conquer," with W. H. Crane and Ellis Jeffreys in the roles of "Hardcastle" and "Kate." The company, including Margaret Dale and Walter Hale, acquitted themselves with an admirable performance in which Miss Jeffreys shone with especial lustre. Char-lotte Walker in "On Parole" at the Studebaker, proved delightful in a rôle admirably suited to her personality. She gave place to Louise Gunning, succeeding her in "The Flower Girl," formerly known as "Veronique," which is in spite of its colorless character a strong draw-ing card. The rival musical attraction at the Colonial, Frank Pixley's new "Grand Mogul," with Frank Moulan, is scarcely superior, and is peculiarly reminiscent of various other entertainments of the same character and subject. The New Theatre has shown sincerity of pur-pose in the first American production of Angier's "Son-in-Law," a typical and excellent comedy of manners, and in Hauptmann's "Elga," the latest output of the German dramatist, revealed to be a drama, Polish in subject, and built with absorbing power and vitality.

L. FRANCE PIERCE.

Cincinnati, Ohio, Dec. 10.—The Lyric, the new theatre built for the Shuberts, has presented "The Earl and the Girl," "The Flower Girl," Sothern and Marlowe and Cyril Scott in "The Prince Chap," at the Grand. We have seen Wilton Lackaye in "The Law and the Man," Francis Wilson in "The Mountain Climber" and Otis Skinner in "The Duel." During the current week the Grand has for its attraction Geo. M. Cohan in "George Washington, Jr.," while the Lyric are presenting "The Road to Yesterday." The Walnut have given us some good attractions. The Olympic, our new vaudeville theatre, has been bought up by the Columbia, their rival, which leaves us with only one vaudeville theatre at pres-ent.

J. B. HALL.

Cleveland, Ohio, Dec. 8.—The most talked of play here this month was "Man and Superman," with Robt. Loraine in the leading rôle. John Philip Sousa's comic opera, "The Free Lance," followed by Wm. Faversham in "The Squaw Man," drew good houses. Eddie Foy in "The Earl and the Girl" was one of the bright spots of the season. "The Girl Who Looks Like Me" and "The Stolen Story" drew good houses. They were followed by H. B. Irving in repertory. "Glorious Betsy," with Mary Mannering in the title rôle, pleased large audiences. Emma Eames' song recital at the Gray's Armory was a huge success.

J. A. WATTERSON.

Colorado Springs, Col., Dec. 8.—The theatre people of this city will in the near future be pleased to learn that Colorado Springs will have one of the most beautiful opera houses in this western country, Charles L. Tutt having purchased the Opera House and he will make it almost double the present capacity of the house, with a strictly fireproof interior and most perfect ventilation system. Mr. S. N. Nye will continue as manager. On Nov. 17 "The Maid and the Mummy" drew a capacity house. Mrs. Otis Spencer, the leading lady, is known to every one here; she is one of Denver's society women. She has a delightful voice. Maxine Elliott on Oct. 20 filled the theatre and every seat, and taxed the standing room for grace and beauty. Beautiful Paris gowns, fascinating leading men, she has them all with "Her Great Match." On Nov. 23 we saw "The Lion and the Mouse," and on Nov. 24 "The Heir to the Hoohah."

HOMER B. SUDEN.

Columbus, Ga., Dec. 7.—Blanche Walsh in "A Woman in the Case" was presented to a full house. Amelia Bingham in "The Lilac Room" was an attraction, whose return will be looked forward to with much interest. Al Gilmore in "At Yale" evoked much enthusiasm. "The Isle of Spice," the Thanksgiving attraction, was witnessed by full houses.

HOMER M. LYNCH.

Dallas, Tex., Dec. 5.—Al. G. Field's Minstrels Nov. 10 and Harry Bulger in "The Man from Now" who fol-lowed, were both favored by excellent business. "The Toast of the Town" and "Sergeant Kitty" were thor-oughly enjoyed by those who witnessed them. "The Girl and the Bandit," Chas. B. Hanford in "Julius Caesar," "The Girl Patsy," "The Clansman" were all ex-cellent plays. "A Midsummer Night's Dream," with Annie Russell, was the dramatic event of the month. "The Lion and the Mouse" drew packed houses.

M. S. FIFE.

Decatur, Ill., Dec. 3.—The Powers Grand Opera House was opened on Sunday, Nov. 25, the attraction being Howe's Moving Pictures. "The Clay Baker" was re-ceived by a small but appreciative audience. Wilton Lackaye in "The Law and the Man," was well received, the S. R. O. sign being displayed. "Coming Thro' the Rye" and "Captain Careless," a comic opera, were re-ceived by a large house. Fred Mace in "The Empire" and "A Country Kid" on Dec. 10 are booked. "The Prince of Pilsen" will reappear here. RUSSELL BURKE.

Duluth, Minn., Dec. 6.—A large audience greeted Leoncavallo. "The Roger Brothers in Ireland" packed the Lyceum for two performances. "The Vanderbilt Cup," "Sis Hopkins" on her annual visit, and "The Gingerbread Man" did well. Walker Whitesides in his new play "The Magic Melody" more than pleased packed houses. Neil Burgess in "The County Fair" and Jefferson De Angelis in "The Girl and the Governor" were well received. Besses o' th' Barn Band played well. E. F. FURRER.

Erie, Pa., Dec. 9.—On Nov. 15 Nance O'Neil in "The Sorceress," Nov. 16 "The Proud Prince," the 17th "The Mummy and the Humming Bird," week of 19-26 Irene Myers Stock Co., the 23d Frank Daniels in "Sergeant Brue," the 26th Bobby Barry in "Johnny Jones," Nov. 27 "A Thoroughbred Tramp," the 28th "A Desperate Chance," the 29th "Way Down East," and on the 30th J. K. Hackett in "The Walls of Jericho," were all well received. Dec. 1 Prof. E. K. Crockett's Educated Horses and Mules pleased a fair audience. "Mr. Hopkinson," "The American Vitagraph," "Buster Brown," "Playing the Game," "York State Folks," "His Last Dollar," and "The College Widow," all played to full houses. At the Majestic vaudeville is now at its height, and the bookings include the best talent.

D. S. HANLEY.

Evansville, Ind., Dec. 8.—All the theatres did well last month, crowded houses being the rule. Blanche Walsh was well liked in "The Woman in the Case," Frank Daniels drew his usual S. R. O. house and was as popular as ever; Amelia Bingham in "The Lilac Room" created a favorable impression. "Fantasia" and Al. G. Fields came in for second honors. The Grand Stock Co. at the Grand produced some excellent dramas and comedies with good houses as a result. The vaudeville at the Bijou has been of a high class and drew well. ROBERT L. ODELL.

Florence, S. C., Dec. 7.—There has been very little excitement at the Opera House during the past month, two stock companies occupying most of the time. Mary Em-merson in "His Majesty and the Maid" drew a large crowd on the 15th. The best play of the season, however, was on the 21st, when "The Ben Greet Players" presented Shakespeare's famous "The Merchant of Venice." This attraction brought the largest crowd to the Opera House so far this season, and was enjoyed more than any other play thus far.

C. W. MULDRUP.

Hartford, Conn., Dec. 10.—Raymond Hitchcock re-turned to Parson's with his last season's success "The Galloper," on the 17th of November, and was well re-ceived. E. S. Willard came for a week with his well-known repertoire, and for a novelty gave us "Colonel Newcome," Admirers of "Thackeray" were disappointed in the piece, although Mr. Willard's characterization of the title part was interesting. Robert Mantell followed with three Shakespeare productions, his "Shylock" being the novelty. The usual anti-"Clansman" agitation is now going on here, but it is likely that the piece will be presented here on the 13th, as Mayor Henney jour-neyed to New York to witness a performance of the piece, and saw nothing objectionable. WOODWARD BARRETT.

Ithaca, N. Y., Dec. 10.—The attractions at the Lyceum Theatre during November have been of the usual high class. Mary Mannering in "Glorious Betsy" was ac-corded a royal welcome. Since then, we have again seen Frank Daniels in "Sergeant Brue," as well as Nance O'Neil in "The Sorceress," and "Babes in Toyland," al-ways enjoyable. One of the best things of the month was Goldsmith's "She Stoops to Conquer," presented by Wm. H. Crane and Miss Ellis Jeffreys. This was well received by a representative Ithaca audience. During the latter part of the month "The Jungle," "The College Widow" and "The Clansman" have all been well re-ceived. On Nov. 30 Modjeska, now on her farewell tour through this country, played the part of Lady Macbeth in "Macbeth," to the satisfaction of her many admirers here.

WALTER S. MARSLAND.

Jackson, Mich., Dec. 8.—The plays of the past month at the Athenaeum, H. J. Porter, manager, have been of very fine class. "Dolly Varden" on the 13th to fair business, "A Message from Mars" pleased a fair house on the 14th. Paula Edwards and her fine support pre-sented the "Princess Beggar" on the 17th to a full house and pleased the audience. On the 21st the re-turn of Henry Dixey in "The Man on the Box" was appreciated. Joseph and William Jefferson in "Playing the Game" was witnessed by a fair house on the 22d. "The Education of Mr. Pipp," with Digby Bell as lead-ing man, played to a fair business on the 28th. Wilton Lackaye in "The Law and the Man" played to good houses in the afternoon and evening of the 29th.

WM. W. REID.

Janessville, Wis., Dec. 4.—Eddie Foy in "The Earl and the Girl" drew one of the largest audiences of the season. Nov. 3 "The District Leader" was given two presen-tations, and the approval was so cordial, a return engage-ment is promised. "Little Johnny Jones" pleased two good-sized audiences. Nov. 20 De Wolf Hopper made his first appearance here in "Happyland." Nov. 26 the fine orchestra and soloists of the Standard Opera Co., who recently appeared here in grand opera, gave a concert. Nov. 28 "The Stolen Story" was well received. Thanks-giving Day "On Parole" pleased fair-sized audiences.

H. B. FIFIELD.

Joliet, Ill., Dec. 4.—Nearly all attractions have re-ceived generous patronage. "The District Leader," with Joseph E. Howard and Mabel Barrison, drew a large enthusiastic audience. Elfe Fay, a favorite here, was seen November 7th in "The Land of Nod." "Dolly Varden" gave two Sunday performances to large houses. Wilton Lackaye in his new play, "The Law and the Man," was thoroughly enjoyed Nov. 26th, and the fol-lowing night "The Gingerbread Man" played to a very good house. Other attractions were "The Squaw Man" and "The Empire," which had well filled houses at two performances. BLANCHE MARIE STEVENS.

Keene, N. H., Dec. 6.—During the past week The Lorne Elwyn Stock Company made its annual visit. "The Crimson Stain," "Anita, the Singing Girl," "Polly Prim-rose," "The Little Minister," and others were presented to exceptionally large audiences. As Sherlock Holmes in "The Crimson Stain," Mr. Elwyn outdid himself. The leading actress, Miss Gladys Greye, needs no introduc-tion to Keene people. She is a favorite here and her work this year surpassed previous efforts.

EDWARD J. HAYES.

Lancaster, Pa., Dec. 5.—The chief attraction at the Opera House the past month was the "Man of the Hour," a political play founded on recent events in a large city. This company gave five performances and drew large houses. Other shows which made one-night stands and were well attended were "The Squaw Man," Raymond Hitchcock in "The Galloper" and the "Choir Singer." The Family Theatre continues to maintain a high class of vaudeville. R. F. KIEFFER.

Lansford, Pa., Dec. 5.—Julia Gray in "Her Only Sin" was the best attraction seen here last month and pleased an enthusiastic audience. "The Village Parson," "When the Harvest Days are Over," "A Thoroughbred Tramp" and "Reflections from the Hearth," were the best produc-tions we had for some time. SYLVAIN R. LIVINGSTONE.

Lynchburg, Va., Dec. 8.—On Nov. 2 May Irwin at the Academy of Music in "Mrs. Wilson—That's All" more than pleased a large audience. Every available particle of space at the Academy was packed on Nov. 5, when Joe Weber's company presented "Twiddle-Twaddle." The "Isle of Spice" played to a good house on Nov. 6. On Nov. 7, Ben Greet's Company presented "Everyman." Gadsby was generously welcomed on the night of Nov. 9. York and Adams presented the laughable comedy "Bankers and Brokers" to a very good house on Nov. 10. A revival of "The Black Crook" was presented Nov. 12. Paul Gilmore in "At Yale" was the attraction on the 16th. The tumultuous applause accorded Dustin Farnum in "The Virginian" Nov. 19, proved the performance was enjoyed very much. The month of November closed with the Harris-Parkinson Stock Co. playing a week's engagement at popular prices. A. E. FARRAR.

Lahany City, Pa., Dec. 5.—Wm. A. Brady's and George Broadhurst's new comedy of society and politics, "The Man of the Hour," was by far the best production seen here this season. We have also seen "The Clansman," Andrew Mack in "Arrah-na-Pogue," "The College Widow," "Way Down East," "Her Only Sin," "My Wife's Family," and excellent vaudeville performances. SYLVAIN R. LIVINGSTONE.

Massillon, Ohio, Dec. 9.—"The Warning Bell" was the attraction at the New American Theatre on the 18th, "The Girl from Texas" on the 14th and "East Lynne" on the 17th. Vaughan Glaser in "Prince Karl" on the 21st. The week of the 26th The Chauncey-Keiffer Co. will open in repertoire. "Humpty Dumpty," with Geo. H. Adams, pleased a large audience on the 8th. R. B. CRAWFORD.

Memphis, Tenn., Dec. 7.—"The Royal Chef," "It Happened in Nordland" and "The Land of Nod" have been presented here. Harry Bulger in "The Man from Now" delighted three large audiences. Arthur Russell's portrayal of Puck in "A Midsummer Night's Dream" was a revelation to her large and responsive audiences. "Dorothy Vernon of Haddon Hall" was accorded a cordial reception. S. Miller Kent in "Raffles" was very satisfactory. The Bijou with "Busy Izzy" and "Lovers and Lunatics" has packed the house nightly. Vaudeville patrons are being served with only the best at The Grand. EDW. F. GOLDSMITH.

Middletown, Conn., Dec. 8.—Nov. 16 "Under Southern Skies" played to a small but well pleased audience. The 19th Edward Harrigan in "Old Lavender" made his farewell appearance. On Thanksgiving afternoon and evening "The Shadow Behind the Throne" gave good satisfaction to large audiences. Dec. 1 Creator's Band gave much pleasure. We are to have "David Harum" and on the 11th Andrew Mack. C. B. HALSEY.

Minneapolis, Minn., Dec. 4.—"Peer Gynt," "She Stoops to Conquer" and "The Duel" have been presented here. The Metropolitan promised "Way Down East," Ezra Kendall in his new play "The County Chairman" and "All-of-a-Sudden-Peggy." The Mansfield engagement was a succession of packed houses. The Lyceum announces "The Girl and the Judge," to be played here for the first time. The old standby, the Stair and Havlin Circuit, are playing at the Bijou to audiences that are satisfied if they are thrilled. The Orpheum continues to offer a commercially successful vaudeville bill. The Minneapolis Symphony Orchestra will play Sunday afternoon popular concerts at the Auditorium. JACOB WILK.

Norrgantown, W. Va., Dec. 3.—Swisher's Theatre presented "The Pit," with Wright Huntington playing Lackaye's old part. Other attractions have been the Keifer Stock Company, "A Crown of Thorns," and Ray L. Royce in "York State Folks." At Christy's Theatre, "The Mummy" and "The Humming Bird" played to an appreciative audience. This was followed by Miss Anna Day in "When Knighthood Was in Flower." Other plays have been "The Girl of the Streets," "The Flaming Arrow," and "Are You a Mason?" JNO. W. MASON.

New Bedford, Mass., Dec. 9.—Several excellent attractions have appeared at the New Bedford Theatre, and business has been generally satisfactory. Andrew Mack, a prime favorite here, received a warm welcome. Happy Ward in "Not Yet, But Soon" entertained a large audience. Nance O'Neil scored a personal triumph in "Queen Elizabeth," "David Harum," "Ninety and Nine," "The College Widow" and "Cape Cod Folks" pleased. Frank Daniels in "Sergeant Brue" delighted a friendly audience. Daniel Sully in "The Matchmaker" was well liked. Wright Lortimer in "The Shepherd King" was heartily received. "The Lion and the Mouse" was greeted with much enthusiasm by a large audience. "The Daughters of Men" was presented by an admirable company. WALTER S. MACPHAIL.

New Orleans, La., Dec. 4.—The San Carlo Opera Company began its engagement on Nov. 20. The old French Opera House was packed to the doors. The bill presented was Bizet's "Carmen," and it was thoroughly enjoyed by all those present. The real success of the company began the second week, with "Pagliacci" and "Cavalleria Rusticana." These two operas made a tremendous success. The Tulane has had the following attractions: Annie Russell in "A Midsummer Night's Dream," Blanche Walsh in "A Woman in the Case," Harry Bulger in "The Man from Now" and "The Virginian." The Crescent had given us "Lovers and Lunatics," George Sidney in "Busy Issy's Vacation" and S. Miller Kent in "Raffles." The same excellent vaudeville charms the goers of the Orpheum. The big road show of the Orpheum begins a week's engagement on Dec. 10. This house is doing a very large business. The Brown-Baker Stock Co. at the Lyric, is crowding that theatre to the utmost. The Baldwin, the new theatre of the Baldwin-Melville Stock Co., has just been completed and will open on Dec. 5 with "If I Were King." GUS. A. LLAMBIAS.

Norwich, Conn., Dec. 9.—Raymond Hitchcock came to the Broadway Theatre last month in Richard Harding Davis' scintillating comedy "The Gallopers." The play is brilliant, the complications clever, and the acting excellent. Creator's Band played here Dec. 1, and too much can not be said in praise of the wonderful control of the leader or the perfect response of the players. The audience was large and very appreciative. L. H. BIDWELL.

Oakland, Cal., Dec. 5.—"The College Widow" at the Macdonough played. Jesse Busley in "The Bishop's Carriage" was well received. Robert Edson in "Strongheart" proved the best attraction of the month. The Ellefson Company are playing "The American Girl" this week. Maxine Elliott in "Her Great Match" is billed for three nights next week, Dec. 10 to 12. At the Ye Liberty Franklin Underwood in "The Prince of Liars" and "What Happened to Jones" played to good business. Isabel Fletcher in "The Eternal City" was so well received that the S. R. O. sign was up all week. GEO. A. HUGHES.

Oklahoma City, Okla., Dec. 5.—Nov. 13 Harry Bulger in "The Man from Now" took the town by storm. On Nov. 17 Chas. B. Hanford presented "Cymbeline" and "Julius Caesar." On Nov. 18 we saw "The Cowboy Girl." Nov. 19 "It Happened in Nordland." Nov. 20 "The Race for a Widow." Nov. 21 Viola Gillette in "The Girl and the Bandit" met with an enthusiastic reception. Nov. 22

"A Runaway Match" occupied the boards, followed by Donnelly-Hatfield's Minstrels. A. D. ENGELSMAN.

Omaha, Neb., Dec. 3.—Robert Edson in "Strongheart" and Maxine Elliott in "Her Great Match" drew capacity houses at the Boyd. "Coming Thro' the Rye" scored heavily, especially on a return date. Neil Burgess in "The County Fair," "The Mayor of Tokio," Jane Corcoran in "The Freedom of Suzanne" and "The Doll's House," "The Vanderbilt Cup," and Ezra Kendall in "Swell Elegant Jones," all deserved the welcome they received. "The Prince of Pilsen," "Checkers" and "The District Leader" proved meritorious. The attraction that won Omaha, heart and soul, was the inimitable "Rogers Bros. in Ireland," the popular opinion being "the best yet." SAM E. SMYTH.

Oswego, N. Y., Dec. 9.—Henry Woodruff in "Brown of Harvard" was greeted by a capacity house. Modjeska pleased. Al. Leech paid his initial visit to Oswego in "Girls Will Be Girls," and attracted large and delighted audiences. Shepard's moving pictures continued to draw large crowds. Among the attractions looked forward to are "The Lion and the Mouse," "Coming Thro' the Rye," "York State Folks," "The Choir Singer." M. J. WIGGINS.

Philadelphia, Pa., Dec. 7.—Henry B. Irving closed his engagement here in "Charles I." at the Chestnut Opera House. Mr. Irving will probably be seen here again in February. He has made such an emphatic personal success both on the stage and in society that his return is awaited with interest. David Warfield was seen for the first time in "The Music Master," and his New York success won him an overflowing audience during his five weeks' engagement. At the same time at the Chestnut Street Theatre a new play by the same author, Charles Klein, "The Daughters of Men," was well liked. As Betsy Patterson in "Glorious Betsy," Mary Mannerling scored one of the greatest successes of her capacity at the Broad Street Theatre. Arnold Daly made his vaudeville debut at Keith's in a one-act comedy, "How He Lied to Her." One month ago Mr. Daly refused to play here, as \$2.00 was not charged for the best seats; now he is playing where 75 cents is charged for best seats. Viola Allen was seen in "Cymbeline" at the Broad. The beginning of the engagement was given recognition in a floral decoration of the lobby. Large and fashionable audiences were in attendance. "The Student King" at the Chestnut Street Theatre served to introduce a new lyric star, Lina Abarbanel, formerly of the Metropolitan Opera House. Miss Fritz Scheff in "Mlle. Modiste" packed the Opera House nightly, in fact, at times they had to turn people away. To Miss Scheff fell the honor of laying the cornerstone of the new Edwin Forrest Theatre. Nixon & Zimmerman will be the lessees and managers. R. H. RUSSELL.

Pine Bluff, Ark., Dec. 7.—Theatregoers have had the pleasure of seeing some very good attractions during the past month. Mildred Holland in "The Lily and the Prince" highly pleased the public; Miss Holland has always been a favorite here. S. Miller Kent in "The Raffles" drew a packed house. Mr. Kent more than pleased the audience in his new play and will always find a welcome here. "The Sultan of Sulu" and "The Royal Chef" were presented by strong companies. The musical extravaganza "It Happened in Nordland" was presented here for the first time and played to a large and appreciative house as was evidenced by their continual applause. CHAS. A. GORDON.

Pittsburgh, Pa., Dec. 9.—The Nixon attractions have varied from Jefferson De Angelis in "The Girl and the Governor," an inane thing in the past wanted class, to such splendid material as Shaw's "Man and Superman," with Robert Lorraine to lead. Joseph Cawthron, Jeanette Roberts and Nella Bergen in Sousa's "Free Lance" won deserved approval. A strong singing chorus proved the strong feature of this organization. Netherlands honored us with her entire repertoire. Her own version of "Adrienne Lecouvreur" was favorably commented on, her "Paula Tanqueray," too, but "Sappho," that offense to clean instincts, left a bad taste in our mouths. At the Belasco Mrs. Fiske and her players, in Langdon Mitchell's clever satire, "The New York Idea," forced the social elite to sit up and take notice to their follies. Sothern-Marlowe followed at this house in repertoire, including Hauptmann's "Sunken Bell," the Mackaye version of "Jeanne d'Arc" and "John the Baptist." This engagement was all too short. It is hoped producers will some day come to realize Pittsburgh has outgrown the week stand stage. HOWARD JOHNSTON.

Portsmouth, Ohio, Dec. 10.—Some of the best things in the show world are coming our way, such as Wright Huntington in "The Pit," which played to capacity business and was well received. The event of the season was Henrietta Crossman in "All-of-a-Sudden-Peggy," which played to overflowing business and gave general satisfaction. Eddie Foy in "The Earl and the Girl" was a very pleasing show and played to capacity business. ROY McELHANEY.

Portland, Ore., Dec. 1.—"The Sign of the Cross," Robert Edson in "Strongheart," "The Marriage of Kitty," "Peggy from Paris," "The Sign of the Four," Max Figman in "The Man on the Box," Harry Beresford in "The Woman Hater," and "The College Widow," all drew well-filled houses. Lencavallo gave two operatic concerts with excerpts from "Lovers and Lunatics." The Baker Stock Co. has given good renditions of "The Middleman," "A Temperance Town," "Lost 24 Hours" and "At Piney Ridge." GEORGE ELDREDGE HIGGINS.

Pottsville, Pa., Dec. 5.—Among the many productions seen at the Academy of Music that pleased the past month are Julia Gray in "Her Only Sin," "The Village Parson," "The College Widow," "Way Down East," "A Trip to Egypt," Adelaide Hermann and John W. Vogel's Minstrels. The Harder and Hall Stock Co. and The Alhambra Stock Co. played to capacity houses at every performance during their engagements. The Family Theatre is offering its patrons splendid vaudeville attractions. SYLVAIN R. LIVINGSTONE.

Pueblo, Col., Nov. 30.—At the Grand Opera House Maxine Elliott appeared in Clyde Fitch's drama before a large audience. Later came the musical comedy "The Mummy and the Girl," this was followed by the New York success "The Lion and the Mouse." "Checkers" also was thoroughly appreciated. "The Heir to the Hoorah" played to a small business. As a Thanksgiving attraction Ezra Kendall presented "Swell Elegant Jones" to a S. R. O. house. The attractions at the Earl have been of a rather mediocre character, but the house has been playing to a capacity business during the entire month. SWEENEY.

Rockford, Ill., Dec. 5.—"Little Johnny Jones" was the foremost attraction of the past month. On Nov. 5 Clara Bloodgood in "The Truth" pleased a good house; "The Land of Nod" Nov. 8; "What Happened to Jones" Nov. 9; "The Wizard of Oz" Nov. 13; "The Gingerbread Man" Nov. 24; all seen before, but proved to be as popular as ever. The recital Nov. 16 by Madame Gadsby and Frank Forge was well remembered, owing to illness Lillian Blauvelt cancelled her engagement of Nov. 20. For a holiday attraction we had "The Umpire." DWIGHT MANNY.

Salina, Kan., Dec. 7.—On Nov. 10 the "Lockes" paid their annual visit, followed by "The Lyman Twins," both

pieces proved to be good drawing cards. "Ikey Abey" failed to please, being without merit. "Ki Band" paid us their first visit, giving one concert was of great merit. "Mahara's Minstrels," "M. Cristo" and "A Bunch of Keys," drew good houses, were not especially pleasing. "Angell's Comedians," company of no merit, played to poor houses during week of Nov. 26. "King of Tramps" and "A Mad Lad" closed the month; both pieces gave satisfaction. PHILIP LOCKE PIERCE.

San Antonio, Tex., Dec. 8.—As a rule the G. Theatre books a high-grade class of plays and is warded with S. R. O. business. Some of the Novelties were: Nov. 15 "Royal Chef," Nov. 17 "The Man from Now," Nov. 23-24 "The Clansman" Nov. 25-26 "Zaza," Nov. 27 "The Girl and the Band," Nov. 28 Annie Russell, Dec. 1 "The Little Dutch De," 2-3 Primrose Minstrels played to good houses, 4 "Parsifal" pleased two of the best audiences of the season, Dec. 8-9 "The Lion and the Mouse," Dec. 1 Chas. H. Hanford.

Sioux City, Iowa, Dec. 6.—The holiday bill for Thanksgiving entertainment at the New Grand Theatre included "The Toast of the Town," "The Poor Relation," "The Heir to the Hoorah," early in the month was enjoyed by a capacity house. "The Vanderbilt" was played by Alice Dovey. Roger Brothers in Ireland had a S. R. O. house. Mabel Barrison and Joe Howard in "The District," played three engagements large and well pleased audiences. "Wonderland" presented at the New Theatre. "The Prince of Pilsen" with Jess Dandy playing his old rôle, pleased in same enthusiastic way. H. F. INGERSOLL.

Springfield, Ill., Dec. 8.—At Chatterton's Opera House "The Show Girl," "Piff, Paff, Puff," "The District Leader," "The Beauty Doctor," and "Swell Elegant Jones" were presented successfully. "Coming Thro' the Rye," "Captain Careless," "The Umpire," "The Gingerbread Man," "Not Yet But Soon," "The Prince of Pilsen," "The Squaw Man," "The Strollers" and "Julius Caesar" all proved worthy of the generous welcome they received. "Buster Brown," "The Law and the Man," "Wilton L. are in Hugo's "Les Miserables" and Grace Merritt in "When Knighthood Was in Flower" attracted large houses, and Dec. 8 all Springfield went to see "The Rogers Brothers in Ireland." RAYMOND BAH.

St. John, N. B., Dec. 8.—Modjeska appeared in "The Girl and the Governor" Dec. 15. There was a large audience. On the 17th the Ells Stock Co. closed a six weeks' engagement and were followed by the W. S. Harkins Co. "The Crisis," "Through Breakers," "Australia" and "Zira" were produced by Harkins Co., to good houses during their week's engagement. The Nannary-Bennie Stock Co. opened in Lancashire Lass" on the 26th for an indefinite stay the Opera House. Arrangements have been made that the York Theatre will on Dec. 24 open as one of the Keith vaudeville houses with a change of bill week. JAMES P. LUNNE.

St. Paul, Minn., Dec. 7.—Numbering among the month's attractions were Richard Mansfield in "Peer Gynt" and "Beau Brummell," Wm. Crane and Ellis Jeffrey in "She Stoops to Conquer," Jefferson De Angelis Walker Whitesides, Paula Edwards, and others of n. The Grand and Orpheum have been doing good business. The Sunday afternoon concerts of the St. Paul Symphony Orchestra at the Metropolitan have been unusually attended. HOWARD A. TREBA.

Syracuse, N. Y., Dec. 8.—The month's business at theatres has been very satisfactory. The Wieting had some very attractive offerings, all of which did excellent business. W. H. Crane and Ellis Jeffrey gave an elaborate revival of "She Stoops to Conquer," so heavily. The much heralded "Lion and the Mouse" came up to its reputation. The company seen here was headed by Arthur Byron and Gertrude Coghlan. Pickley Luder's new opera "The Grand Mogul," made a decided hit. The company is a big one and is gorgeously tamed. Mme. Modjeska drew well in "Camille," "Macbeth," Richard Carle and a big company in new piece "The Spring Chicken," more than made good large audiences also witnessed "The Embassy," "Little Johnny Jones" and numerous others. E. C. HEISLER.

Tamaqua, Pa., Dec. 5.—Among the most noted of entertainers we have seen were Elizabeth de Gill, Florence Scott in dramatic songs, readings and selections. We have also had the Imperial Entertainers who received much applause. Mr. Lippincott, of Philadelphia, humorist, impersonator, and C. Fry Shindler of Tamaqua, an eccentric vocalist, were enthusiastically received by a large audience in the Elk's Auditorium. The Female Minstrels for the benefit of the hospital, a pronounced success, and the two performances at the largest houses of the season. SYLVAIN R. LIVINGSTONE.

Waterbury, Conn., Dec. 6.—Jefferson De Angelis "The Girl and the Governor" played to a fair business. Modjeska drew one of the largest audiences of the season. "Ten Thousand Dollars Reward" and "Weary W. Walker" were well received. "Mrs. Wiggs of the Cabbage Patch" pleased a large audience. Nat Good scored a tremendous success in "The Genius." "At Sow" gave two good performances to good houses. Mond Hitchcock in "The Yankee Consul," drew a large house. "The Volunteer Organist" repeated its former successes. "The Girl from the Ranch" and "The C. puncher" were well received. Poli's vaudeville continued to play to standing room only. HARRY C. HALL.

Worcester, Mass., Dec. 10.—Camille D'Arville in "Belle of London Town," proved to be a musical production that was different. This was followed by "The East Case," with Chas. Cartwright the English actor. "Runaways" came later in the month. The third appearance here of "The Lion and the Mouse" played to record breaking houses. Kyrie Bellew did not arouse much enthusiasm with his new play "Brigadier Gerard." F. N. DUBRY.

Yankton, S. D., Dec. 3.—Neil Burgess in "The Cowboy Fair" delighted a large audience on Oct. 13th. Murphy in "Old Innocence" pleased an audience. Oct. 15th. Allen Doone in Joseph Murphy's "Ke Gow" played to a fair business. Emma Abbott DeB in "Miss America," gave a satisfactory performance the 21st. "A Messenger Boy," the Thanksgiving attraction, was well received. Miss Mabel Barri and Joe E. Howard in "The District Leader" on the 30th delighted a large audience. "The Holy City," "The Gingerbread Man," "The County Chairman," with Theodore Babcock, and "The Pit" are attractions looked forward to. MAURICE W. JENCKS.

York, Neb., Dec. 5.—Nov. 8 "The Kilties" Sec Band entertained a fair audience. Jane Corcoran "The Freedom of Suzanne" pleased a large audience Nov. 14. The 21st Ill Henry's Minstrels gave an excellent performance to a crowded house. "The Hidden Hand" on Nov. 23 and "The Minister's Son" on Nov. 26 drew a fair audience. The Moss Opera Company presented "Miss America" to a packed house on Thanksgiving evening and "Buster Brown" drew the large crowd of the season on December 4. LEO J. ZIMMERMAN.

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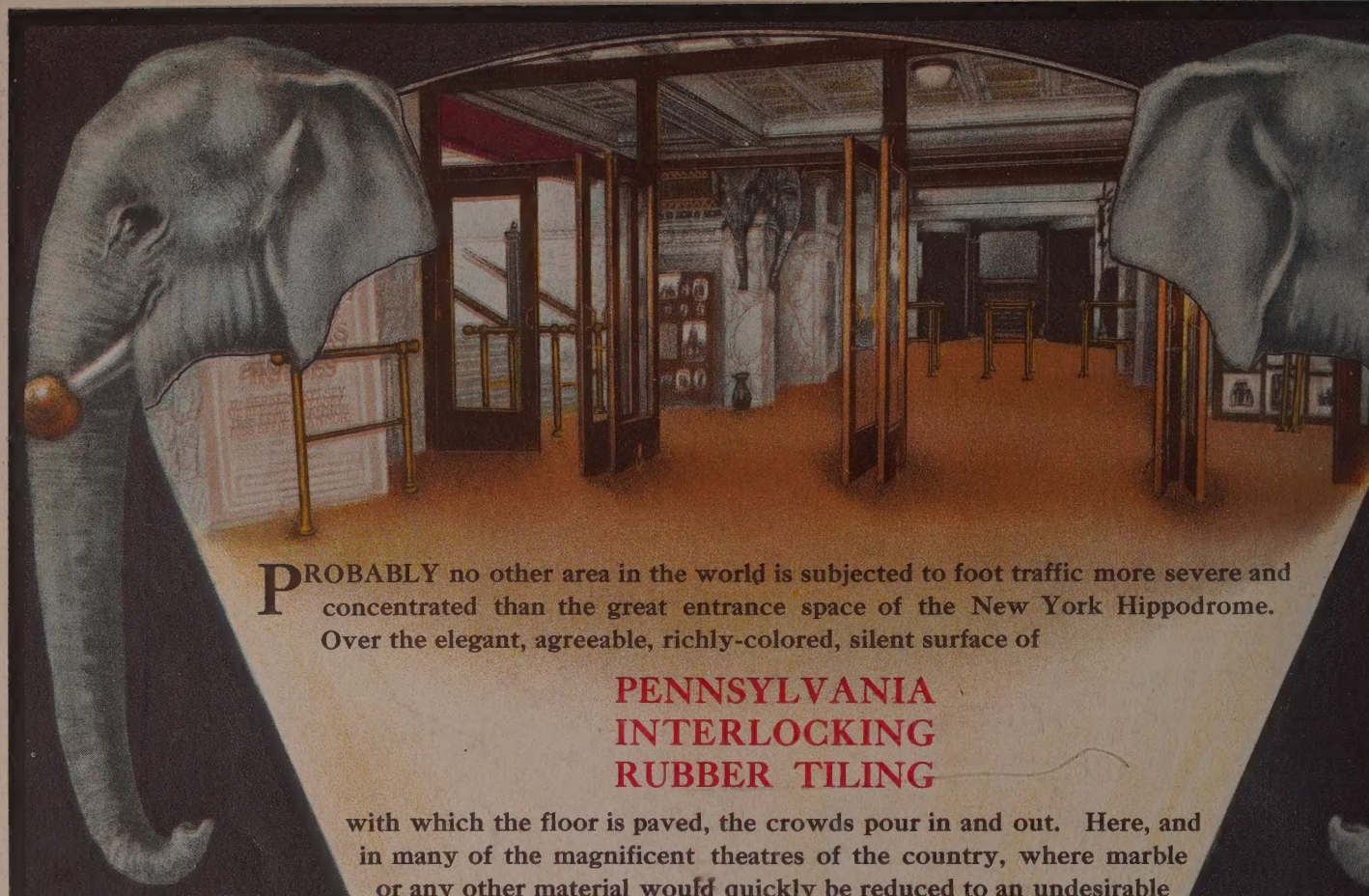
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